

January/February 2013  
Volume 38, Number 4



A Publication of  
National  
Stereoscopic  
Association, Inc.

3-D Imaging Past & Present

# STEREO WORLD

## Ray Zone Memorial

WW1 in East Africa

Colorado Fire





# '50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

## Party Time!

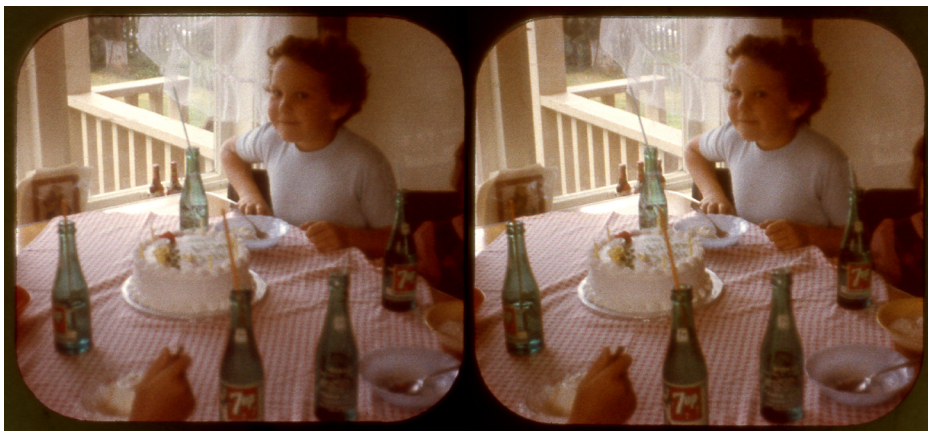
These View-Master Personal views seemed fun enough to share here, even though they are not of the highest quality. They appeared to have been shot on some sort of grainy film, and had scratches and exposure problems that I was only partially able to fix in Photoshop. I enjoyed the glass bottles of 7-Up in the first two views though, and the happy expressions on the kids faces. I'm assuming that's the birthday girl who appears in both shots. Ice cream has already been served, with cake coming shortly!

And speaking of cake, the final view appears to show a couple of boys in a well-decorated yard delivering an Easter cake, although they don't appear to be dressed in their Easter best. Nice car in the background! All three of these views are all unlabeled and undated. 🍷

*This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.*

*If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to [strwld@teleport.com](mailto:strwld@teleport.com). If the subject, date, location, photographer or other details about your image are known, please include that information as well.*

*As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.*





# STEREO WORLD

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Volume 38, Number 4 • January/February 2013

## 2 Editor's View

Comments and Observations

by John Dennis

## 3 Do You Have Any Stereoviews from 1914?

## 4 Remembering Ray Zone

## 13 Lois Waldsmith

1913–2012

## 14 Lt. Joris, Belgium, and WW1's East African Sideshow

by Ralph Reily

## 24 NewViews

Current Information on Stereo Today

by David Starkman & John Dennis

## 26 Personalities in Perspective Booker T. Washington

The Sage of Tuskegee

by Richard C. Ryder

## 28 Rare Views Document Historic Soldiers' Home

review by John Dennis

## 30 Waldo Canyon Fire Stereos for the Pikes Peak Library

by Dan Shelley

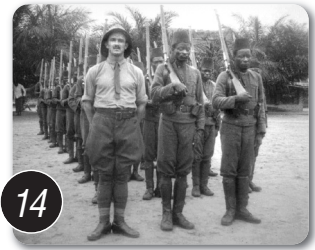
## 36 The Society

News from the Stereoscopic Society of America

by David Kuntz

## 38 Classified

Buy, Sell, or Trade It Here



### Front Cover:

Ray Zone welcomes visitors to his 2004 exhibit in Portland, presented as an anaglyph, a format he always defended and including, in our logo, a touch of the retinal rivalry he enjoyed. The original stereo by David Starkman can be seen in our memorial feature "Remembering Ray Zone."

### Back Cover:

Just part of the devastation from the June, 2012 Waldo Canyon fire, the most destructive in Colorado history. A sample of Dan Shelley's stereo documentation of the aftermath appears in "Waldo Canyon Fire Stereos for the Pikes Peak Library."



### The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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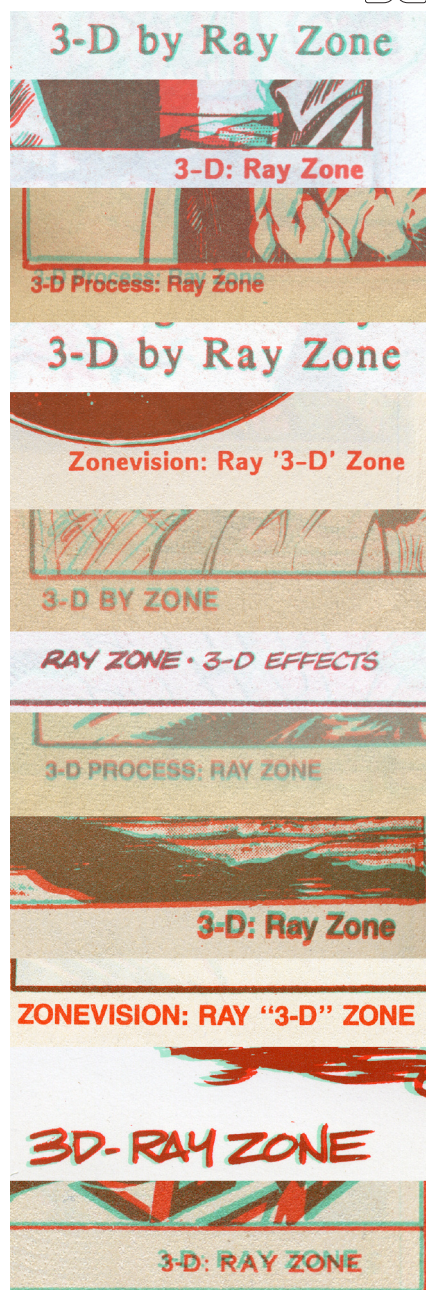
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# A Rift in Z-Space

There are those "too soon" deaths of wonderfully thoughtful and creative people which, on hearing of them, trigger a numbed state of shock, a feeling that there has been a measurable, unfair loss to both humanity and yourself, regardless of whether you knew them personally or not. For me, that awful state was brought on by the news that I would see no more new work from people like Carl Sagan,

A sampling of credit lines from comics, promotional items and posters that first made Ray Zone's name known around the world.



Douglas Adams, IMAX stereographer Noel Archambault, and then, in November, Ray Zone.

I only knew the last two personally, and in Ray's case it went beyond a simple editorial relationship. We shared a passion for exploring the most

obscure corners of the stereoscopic world. In his case, the earliest experiments in 3-D cinema. In my case, the stranger and often least successful attempts at clever 3-D viewing formats for the masses. His passion led to an academic and technical precision that produced books and articles respected by people far beyond the community of 3-D enthusiasts and collectors. Mine led to gathering and editing the efforts of people like him for exactly those enthusiasts.

I was initially surprised when a few years ago he proclaimed to an NSA audience that he thought of me as a twin from whom he'd been

"separated at birth." Then I thought about our similar early delight in 3-D comics, which had

me doing simple anaglyphic line drawings in grade school, followed by sequential stereos with my box camera for viewing with a tiny plastic 3-D cartoon viewer. I don't now recall how many of those details I actually told him, but he could evidently sense a kindred spirit of sheer joy in all things 3-D.

It's that sense of stereoscopic delight that Ray Zone, beyond just experiencing it, so perfectly and infectiously personified. Through his years of rigorous historical and technical research, volunteer positions

## Editor's View

Comments and Observations

by John Dennis

## Explore the World of Stereo Images

Please start my one-year subscription to *Stereo World* magazine and enroll me as a member of the National Stereoscopic Association.

- ☐ U.S. membership mailed third class (\$32).
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with 3-D organizations, and working in and around the frenetic, competitive atmosphere of Hollywood, he never lost that joy. His pleasure at seeing images (regardless of format or even, at times, quality) fuse into stereoscopic wonder may even have increased over the years, despite all the efforts of the world to leave one jaded or consumed. Maybe the best way to honor his memory is to dig out some favorite stereos you haven't looked at for a few years—those you most enjoy even if you can't quite explain why—and simply indulge in the magic.

Any magazine would be rocked by the loss of an important Contributing Editor, but Ray's is an absence that will be noticeable in every issue. A quick look at our previous issue will easily confirm that, not to mention almost any issue randomly picked from those published in the past ten years. His historical expertise, his eagerness to interview people at the heart of the film and video industry and his readiness to produce needed content related to a variety of subjects will not be matched in any one or two individuals. Of course I now wish I'd thanked him more profusely for all the times he came through with timely and interesting material, much of it no doubt involving many late hours at his computer. But even more I wish it had been possible to include the review of his new book *3D Revolution: The History of Modern Stereoscopic Cinema* (SW November/December 2012, page 30) in the September/October issue. Finding myself listed first on his Acknowledgments page added a bit of personal impetus to explaining the wide significance of the book. The fact that Ray didn't have a chance to see the review is just one more of the countless ways his was one of those "too soon" deaths.

### **The African Queen War**

The topic "WW1 in Africa" can trigger thoughts of the movie *The African Queen*. While it involves the same war as in Ralph Reiley's feature "Lt. Joris, Belgium, and WW1's East African Sideshow", the film concentrates only on the British-German conflict. But the jungle shrouded rapids in some Joris views nevertheless invite a close look for Bogart and Hepburn in their small boat. 📽

## Do you have any stereoviews from 1914?

For a 3-D documentary film about the period, we are searching for stereoviews from 1914, dated by protocols, archives or scene/people/events in the image. We are interested in all all scenes and/or subjects as long as it is stereophotography from 1914.

We are interested in access to scans or photos of materials or access to them at their current location in order to do scans or photos ourselves. Any other form of guidance, interests, links or other clues that may lead to locating stereophotogra-

phy that can be dated as shot in 1914 is most welcome.

The working title for the film is 1914. It's about the Genesis of Modern Man's Mind, being an adaptation of parts of Robert Musil's book *Man Without Qualities* with stereos from 1914 and present day 3-D film sequences.

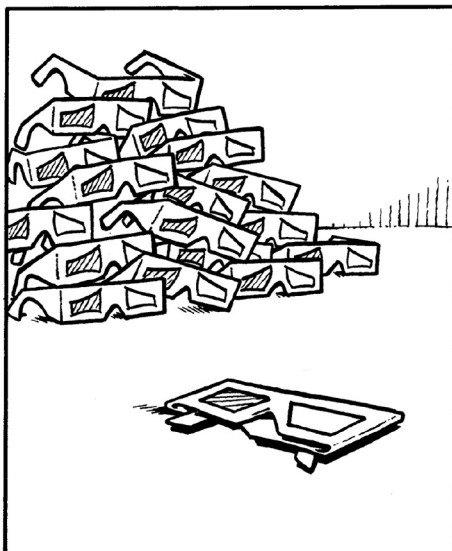
Contact Pelle Folmer, Telephone +45 4085 6052. E-mail [pelle@coordinates.dk](mailto:pelle@coordinates.dk). Magic Hour Films, Baldersgade 6, 2200 Copenhagen N., Denmark. 📽

*Illustrating the challenges facing such a search, this image appears to be from WW1 1914, but was shot in 1915 by Girdwood, who was not allowed close to the front and therefore had to stage a vast number of photos. The view could only be published in Egypt and India (Girdwood was paid by the British forces in India), as it was commonly known that the images were staged and therefore he was not allowed to publish them in the rest of the world, Great Britain in particular.*



### **GONE MADDD**

by AARON WARNER



WE WILL MISS YOU,  
RAY.



# Remembering Ray Zone

## The Sad News and a Brief Biography

On the third Thursday of November, the day of the monthly LA 3-D Club meeting, I had the painful task as club President of notifying the 3-D community that one of its brightest lights was no longer shining. Two days earlier, on Tuesday, November 13th, 2012, Ray Zone passed away at his home in Hollywood. Ray meant so much to so many people, and his influence spread well beyond his 3-D "family" in Los Angeles. Ray was respected and admired around the world for his work, which covered the full spectrum of artistic endeavors, from comic books to fine art and music, and all of the photography, motion pictures, and history in between.

I first met Ray Zone ten years ago when I started attending LA 3-D Club meetings, and I learned that 3-D was, quite literally, his middle name. Ray took me under his wing, mentoring me in all things stereoscopic. Over the next decade we ended up becoming very close friends. In many ways Ray was like a surrogate father to me, and in fact he sometimes called me one of his "3-D kids". We worked on many projects together—I had the privilege of starring in two of Ray's short films, and shooting and editing another for him, and he worked on several of my films. I also got to work with Ray on a number of 3-D conversion projects, including a pair of lenticular Presidential portraits that were displayed in the White House. In addition to serving with me as the LA 3-D Club's Vice Presi-

dent, Ray was also my co-chair for the LA 3-D Movie Festival, and was my partner in programming and curating the club's monthly theatrical 3-D screenings. He and I traveled or stayed together at many film industry and 3-D events including NAB, SD&A, Comic-Con and NSA conventions, and we made numerous treks to the Big Bear Film Festival to screen 3-D movies. I will forever hold dear the in-depth conversations we had on those many road trips.

Ray always championed the low-budget, indie spirit, and a few years ago he and I came up with the idea of branding our work "3-DIY, Do-It-Yourself 3-D". Ray used that as the title of his book on the subject, and I was honored to be featured on the cover. We even started a 3-DIY YouTube channel together to show-



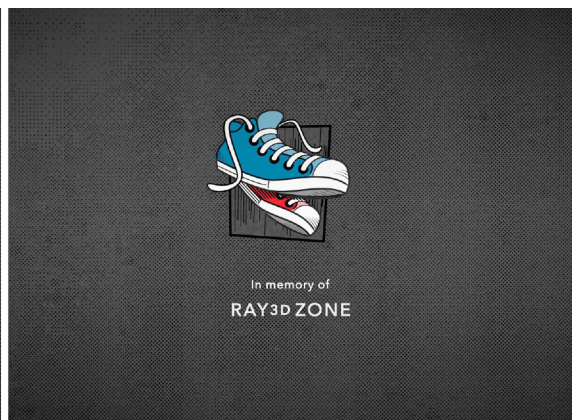
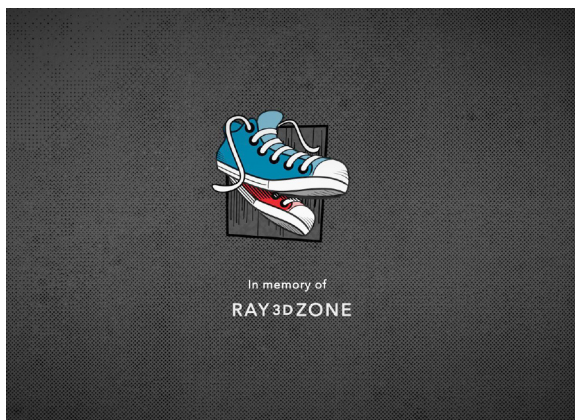
Ray Zone at the 2008  
NSA convention in Grand  
Rapids, MI wearing his  
trademark anaglyphic  
shoes.

(Stereo by Robert Bloomberg)



Ray's famous shoes provided the inspiration for this image at the memorial to him December 16, 2012 at the Downtown Independent Theater in Los Angeles.

(Stereo by Jonny Greenwald, Shyam Kannapurakkaran and Ganesh Rao)



Ray's son Johnny Zone was one of several to speak about his father during the December 16 memorial in the Downtown Independent Theater, where a plaque to his memory was unveiled on his favorite seat.

(Stereo by Lawrence Kaufman)



case the work of 3-D filmmakers from around the world. Ray always liked to say that "Hollywood is full of 800-pound gorillas making mediocre content, while the 3-DIY chimpanzees are creating the innovative new work". He was always confident that the "chimpanzees" would find success, and I'm proud to be one of his chimps.

Shortly after his passing, Ray Zone's family asked me if I would take on the task of arranging a public memorial, and on December 16th, 2012 at the Downtown Independent Theater in Los Angeles, close to 200 people joined in remembering his life, work and legacy. Ray always told everyone that his "church" was the cinema, so I couldn't think of a better place for his memorial than in a movie theater. The evening began with a reception, hosted by the

## Donations

Donations can be made to a fund set up in Ray's name through the LA 3-D Club to help preserve and maintain his work and collection, and to help with the expenses of his estate. Donations can be made at [la3dclub.com/?p=6827](http://la3dclub.com/?p=6827) or by mail to LA 3-D Club treasurer Jeff Amaral, 5335 Aldama Street Los Angeles, CA 90042.

International 3D Society, which included displays of Ray's art, writing, comic book and film work. Susan Pinsky created wonderful 2-D and 3-D digital slideshows from hundreds of photos of Ray through the years, and these played on several video screens in the theater lobby. Following the reception, in the theater auditorium, the Downtown Independent dedicated Ray's favorite seat in the house to his memory, unveiling a memorial plaque. For the next three hours, family and friends shared speeches, stories and memories, paying tribute to Ray. The evening closed with a screening of 3-D films, some written and directed by Ray, and some featuring Ray on screen. It was a very emotional night, sad but not somber, and truly celebrated the life of a man who was loved and admired by so many.

I was recently asked to write a brief biography of Ray. The following barely scratches the surface:

Ray Zone was an author, 3-D film producer, speaker and award-winning 3-D artist. *Starlog* magazine called him the "King of 3-D Comics," and *Artsy Planet* named him the "3-D King of Hollywood." Born on May 16, 1947, he grew up in Cucamonga, California and was in the first graduating class of Alta Loma High School. He wrote for the *Cucamonga Times* about school happenings in a weekly

article titled "Tepee Times," named for the Alta Loma Braves. Ray became interested in 3-D in 1953 when he read a 3-D Mighty Mouse comic book at age six. He moved to Los Angeles in the early 1980s and began working in the world of 3-D converting flat art to 3-D images. His early collaborations with Jack C. Harris and Steve Ditko drew the attention of Archie Goodwin, who recruited him to work with John Byrne on the 1990 *Batman 3-D*, a full-length 3-D graphic novella. Ray produced 3-D adaptations of art for over 150 comic books, for clients such as Disney, Warner Bros and the Simpsons, and including stories by Alan Moore and Grant Morrison which were specifically written to accommodate stereoscopy. He also created stereo conversions and stereoscopic images for a wide variety of clients in publishing, education, advertising, television and motion pictures. In 2006 Ray Zone was acknowledged as "3-D Artist" on the platinum-selling Tool 3-D CD "10,000 Days" which garnered the Grammy in the category of "Best Recording Package." He was the recipient of numerous awards for his 3-D work, among them a 1987 Inkpot Award from the San Diego Comic-Con for "Outstanding Achievement in Comic Arts."

An internationally recognized expert in all things 3-D, Ray had a





.....  
 Ray greets visitors to an exhibition of his 3-D art at the 3D Center for Art & Photography, a day ahead of the opening of the 2004 NSA convention in Portland, OR.  
 (Stereo by David Starkman)  
 .....

special interest in stereoscopic cinema and Large Format 3-D filmmaking. He wrote and directed a number of 3-D short films including *Slow Glass* (2006), *Whatever Happened to Ro-Man* (2009), and *The Charlatan* (2012). He also appeared in many other short and feature productions, both as an actor and as himself. In 2008 Zone worked as 3-D Supervisor on the feature film *Dark Country* (Sony Pictures) with director/star Thomas Jane and in 2010 as 3-D Producer on *Brijes 3-D*, (IthraX/SDA), the first animated 3-D feature film made in Mexico. He was the author of *3-D Filmmakers, Conversations with Creators of Stereoscopic Motion Pictures* (Scarecrow Press: 2005), *Stereoscopic Cinema and the Origins of 3-D Film, 1838 - 1952* (University Press of Kentucky: 2007), *3-DIY: Stereoscopic Moviemaking on an Indie Budget* (Focal Press: 2012), and *3-D Revolution: The History of Modern Stereoscopic Cinema* (University Press of Kentucky: 2012). Ray served on the boards of many organizations including the National Stereoscopic Association, the Stereoscopic Society of America, the International 3D Society, and the LA 3-D Club.

– Eric Kurland

## Memorial in a 3-D Church

The public Ray Zone memorial was Sunday December 16th at 5:00 PM at the Downtown Independent Theater. Ray would often say that the cinema was his church, so that seemed the most apropos location. He and Eric Kurland curated the monthly 3-D screening in the theater for the past four years. Ray would frequent the theater and had a specific seat that he sat in. For the memorial the seat was shrouded and a plaque has been placed on the seat in memory of Ray

Zone. Eric Kurland told a story that he had heard that on more than one occasion Ray found someone sitting in “his seat” and he had to explain to them kindly, but firmly, that it was his seat and they would usually oblige by moving.

Ray’s son Johnny met Eric, my wife and I at the Zone storage units at 10:00 AM to pull out a few items that would be put on display during the public memorial. The theater lobby was decorated with Ray Zone’s art, stereo conversions, stereo slides and his many mementos. Susan Pinsky collected and put together a 3-D slideshow featuring over 350 images, which was played on a 3-D TV that was provided by Barry Rothstein and also a shorter 2-D slideshow that was shown on three monitors in the theater lobby during the social hour starting at 5:00 PM. During this hour pizza and salads were provided by the International 3D Society & 3D@Home Consortium. At 6:00 PM the over 150 attendees crowded into the 220 seat theater. There were people from all aspects of Ray’s life, the 3-D world, the art world, Hollywood professional filmmakers, Giant screen filmmakers, his family and friends. Many of his friends had known him for decades, but some he had known for only a short time. Ray made many friends wherever he went and he made everyone feel important.

Five individuals sent their thoughts that were shared by others, plus thirty-eight friends or family members talked for a total of three hours. Everyone had touching memories of Ray, most focused on his accomplishments and what he had meant to them. David Kuntz commented on how many people in the

theater felt Ray was a very, very good friend and how could one individual have so many very, very good friends; Ray could and did. LA 3-D Club Treasurer Jeff Amaral thanked all the individuals who had donated. In lieu of flowers, Ray’s family had asked that donations be made to a fund set up in Ray’s name through the LA 3-D Club to help preserve and maintain his work and collection, and to help with the expenses of his estate (see box). For the hour following the tributes a collection of Ray’s 3-D films were screened along with clips from several films that had featured him. Ray, we all miss you very much.

– Lawrence Kaufman

## Crusader for a Three-Dimensional World

Losing Ray Zone feels something like losing a limb. He’s been one of our dearest friends nearly half of our lives. We think about his growth in the world of 3-D, and how many lives he touched. His success was our success; his historic rise was a pleasure to watch. He left us just at his pinnacle. Now we’re selfishly thinking of ourselves. It will be very, very sad and painful to go on with life without him. We had always promised to grow old together. He left us way too soon.

We first met Ray Zone in 1982. At that time we were both working for 3-D Video Corporation. This company, started by James Butterfield and Daniel Symmes, was in the business of converting 1950s 3-D films to an anaglyph format that was FCC compatible for over-the-air broadcast. David was marketing the anaglyph glasses required, while Susan was hired to edit and produce an anaglyph 3-D comic book that



would present a history of 3-D imaging, as well as a promotion for the company. Her division was called "3-D Cosmic Publications".

While doing research for the comic book, a 3-D club member showed Susan the Summer 1981 issue of *Fanfare* magazine, issue #4. It contained a seven page article by Ray Zone entitled "Stereo Visions: 3-D and the Popular Arts". To quote Ray's description of the article "it was an attempt to create a single historic overview of all forms of 3-D imaging, including photography, comics, holography, the whole thing." After reading this article Susan decided that she wanted Ray to be the writer for the 3-D comic book, already titled "Battle for a Three-Dimensional World".

Through the magazine, Susan mailed a postcard to Ray requesting him to contact her by phone. Ray did call. He talked to Susan and they made an appointment to meet in person. He told us later that after that phone call he literally jumped up and down with joy. He had been working for Kaiser Steel in Fontana, CA for 14 years.

He met with Susan, and she hired him to write the story. A few months later he says in an interview in *AH in 3-D* (*Amazing Heroes* #158), "...I saw what was happening at 3D Video, that there was a lot of activity with 3-D TV programs being broadcast all over the country, then I went to the president of the company, James F. Butterfield, and told him I wanted to work there. He hired me to work in the 3-D Cosmic Publications division, which was the print media side of the company." Ray quit his job immediately. Obviously, even then, he was ready to make 3-D his career.

He did write the story, and was thrilled when Susan hired comic book legend Jack Kirby to do the artwork. Susan had already lined up Tony Alderson, a member, and later a president, of the Stereo Club of Southern California (now the LA 3D Club), to convert the artwork to 3-D. Not content to just write the story for the comic book, Ray later apprenticed under Tony Alderson to learn how to do 3-D conversion of comic book art, and quickly became a master in his own right.

After the bankruptcy of 3-D Video Corporation, about a year later, Ray went out on his own and did the

3-D art conversion for a whole new generation of 3-D comic books. He converted or produced over 130 3-D comic books—more than the total number of titles that were published during the "Golden Age" in the 1950s. This is when he got dubbed "The King of the 3-D Comics". (And, as far as we are concerned, he will always be The King.)

In 1983 Ray created his own public access TV program called "The Zone Show". To quote him again from the *AH in 3-D* interview, he says "I found out in 1983 that it was possible for anyone to have their own TV show. When cable systems were granted a license to operate part of the provision was that they had to have an open channel for the public to access and use in a non-profit manner. So, I decided to do a half-hour show that would provide exposure to avant-garde artists that were working in popular culture or forms of art that incorporated popular culture. I did the first show in January, 1983 with Stanislaw Szukalski."

Ray continued to pursue his interests in 3-D, popular culture, art, and a wide variety of numerous other interests. In January 1985 Susan got Ray to finally join the Stereo Club of Southern California. As with everything else he did, he quickly became an enthusiastic supporter of the club, and a very active member. Over the years he was the club newsletter editor, publicist, Vice-President, and President (1986-1988).

During those years between the 3-D movie boom of 1982-83, and the current resurgence of 3-D movies made possible by the digital revolution, we shared the distinction of being among a small number of people in the world making a full-time living from 3-D. So we always had a lot to talk about on this subject. As we were in the business of selling 3-D products, not converting artwork to 3-D, we found ourselves in the position of regularly referring

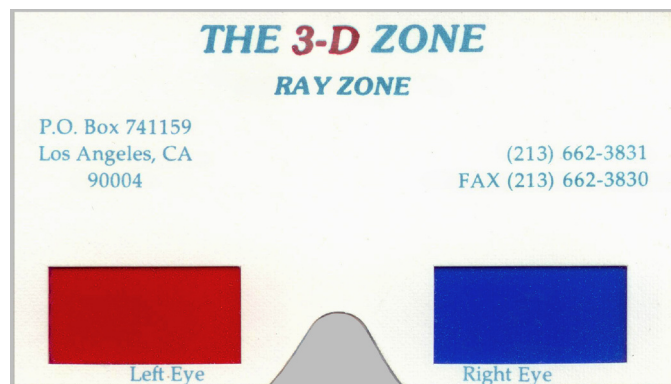
inquiries to Ray. It was a great period for anaglyph and lenticular printing, and we referred ad agencies, companies and individuals wanting to do 3-D posters, flyers, 3-D Christmas cards, point of purchase displays—virtually anything you could print in 3-D. We liked referring people to Ray because, when it came to a 3-D project, "No" was just not part of his vocabulary. Ray would always find a way to make the project work in 3-D.

In documenting the history of 3-D motion pictures, from the inception of film making, up through the latest digital 3-D technology, Zone produced an extremely significant legacy. Not only did he work on over 130 3-D comic books, Ray accomplished serious academic 3-D history with these comprehensive two volumes *Stereoscopic Cinema and the Origins of 3-D film, 1838 - 1952* and, *3D Revolution: The History of Modern Stereoscopic Cinema*. Reviewer David S. Cohen stated "Zone has been everywhere, knows everyone, and has seen everything. *3D Revolution* will be an indispensable reference for students, scholars, journalists, and anyone who wants to really understand not just what happened with 3-D, but how it happened."

Ray did seem to know everybody involved in any aspect of 3-D. He was on the Board of Directors of the Stereo Club of Southern California, the Board of the 3D Center in Portland, Oregon, the National Stereoscopic Association, the International 3D Society and probably many more that we haven't had the time to research.

He wrote four comprehensive books on the subject of 3-D. He wrote hundreds of articles on a myri-

One of Ray Zone's business cards incorporated anaglyphic filters to help promote his conversions and anaglyphic 3-D in general. With one of these in your pocket, you were always ready for any anaglyphic art you encountered.







Striking a professorial pose, Ray talks about one of his many anaglyphic conversions exhibited in 2004 at the 3D Center for Art & Photography in Portland.

(Stereo by John Dennis)

ad of different subjects. He was active in 3-D film making, such as 3-D Supervisor of *Dark Country* with Thomas Jane (2009), Executive Stereoscopic Producer *My Dream* (2010) with Joy Park, Korean Film Commission, 3D Producer on *Brijes 3D* (2010) an animated feature film for Santo Domingo Animation in Mexico, and a number of shorts, including his favorite, one that he wrote and directed, *Slow Glass* (2006) for, and with, the Stereo Club of Southern California. He was a confirmed 3-D missionary, spreading the gospel of 3-D history, 3-D technical information and the relationships of vision, art, thought and awareness in lectures, panels, presentations and thousands of personal conversations. In 2008 he presented a paper entitled "3-D: The Future is Now" at the Sundance Film Festival.

Zone received many awards, certificates, plaques and acknowledgments plus a Grammy award for his assorted achievements, but I know he was proudest to receive the William S. Darrah Award from the National Stereoscopic Association "For Distinguished Scholarship and Extraordinary Knowledge of Stereoscropy" in 2000. His home was filled with awards, artwork, bookcases stuffed with books on every subject, DVDs, photos of his two sons, stereocards, comic book stands filled with comics and magazines he had worked on or produced.

At the end of the *AH* in 3-D article the interviewer, Valentino, asks Ray if he had any final comments. He said "That's about it. I'm just very happy to be here. To be doing what I'm doing is a dream come true for me. To work with people like your-

self and those who I've had the privilege and pleasure to work with thus far."

Ray took his passion a long way from there. He was the historian for the American Society of Cinematographers, he was the 3-D historian for the International 3D Society. He left us an astonishing array of material on 3-D that even Charles Wheatstone, Arthur W. Judge, Seton Rochwite and all the great contributors to 3-D would have been impressed with.

Ray's contributions to the field of 3-D imaging encompasses more than any normal person could achieve in one lifetime. Ray didn't waste a moment of his life. Sixty five years seems way too soon for Ray to leave us, but he has left us with a large and important body of work to remember him by. He lived to see his 3-D dreams come true, and it is much comfort to us to know that up until the last moment he was as happy as he could be about this wonderful expanding 3-D world that we are currently living in. His 3-D spirit will always be with us.

— David Starkman & Susan Pinsky

## No Name As Cool

Ray Zone! No one but you, Ray Zone, could have a name as cool as Ray Zone. Ray 3D Zone. I can't believe you left us... slipped away alone! What cosmic space are you inhabiting now—you crazy, wild lover of arts? You are such a beautiful soul, a 3D icon—you will always, always remain in our hearts. Long live the King!

— Ron Labbe

## A Scholar Who Loved it All

I now regret every opportunity that I missed to hang out with Ray. We were kindred spirits both maniacally in love with the stereoscopic medium. But Ray was like some indiscriminate lover, he loved ratty old 3-D cards, and broken down 3-D projection lenses, and the weird characters who thought they knew more about 3-D than anyone else. He loved terrible 3-D movies, movies that had no right to be loved, forlorn eye straining madness. Ray loved anaglyphs and lots of parallax. Ray suffered fools and even raving idiots and he was polite to them all, and on top of it he was a great scholar. He taught me a lot about the medium and like I say the only regret I have is that I didn't spend more time with him.

— Lenny Lipton

## Good Old Henry

Nancy and I were saddened by Ray's untimely passing. We had known Ray for a couple of decades and have met him on a number of occasions at 3-D events. One of my first email contacts with Ray would have been in the mid 90s during the early days of the Photo-3D email group. I innocently posted a now 100 year old quote under the theme of "Good Old Henry", to which Ray responded in great detail and the theme went on (and on) at an "academic" level for some time.

This is the quote: "A perfect stereoscopic picture should be one that, when seen in an instrument, it would appear that we are looking at nature itself, without the interposition of any medium, and produce the same appearance as, for instance,

if we were looking at a view through an open window.” Henry C Delery in the 1913 *American Annual of Photography* Page 204.

In the later 90s, (I was either ISU Vice President, or President at the time) Nancy and I were welcomed to a special meeting of the Pasadena 3D club, which I suspect was at that time a sub-group of the main LA club, where Ray Zone again brought up the “Good Old Henry” topic. After that we occasionally caught up with each other at 3-D conventions. But it will be our close to two decades of 3-D related email discussions that I will really miss.

Our Sydney Stereo Camera Club is very thankful that Ray put us in touch with Jeff Amaral from LA who was in Sydney as the 3-D guru on the *Great Gatsby 3D* movie shoot and that Jeff in turn invited some of our club members to one of the outdoor shoots, which was a truly amazing experience for any 3-Der with a technical interest in all things 3-D. Ray Zone will be sadly missed by us all.

– Ray Moxom in the Sydney Stereo Camera Club’s 3D Window, No. 226.

## A Dimensional Void

“What a shock! Ray was the ultimate champion of 3-D. He brought it to the world. Ray always was encouraging others, and building them up. He will be greatly missed. There is a hole clean through to another dimension with Ray gone. How sad for all of us who loved him.”

– Claudia Kunin

## A Historian with the Answers

“Ray has been a friend, mentor, evangelist, stereographer, film maker,

teacher and scholar for the 3-D community for so long; it’s hard to imagine all of us moving ahead without him. Ray served as the Society’s historian because we all knew Ray had all the answers. What a friend we have all lost”.

– Jim Chabin, CEO of the International 3D Society

## Life and Illumination

Ray was a great exponent of the art and science of 3-D photography, the writer of many excellent articles and books on the subject, and over a period of more than 40 years, he contributed life and illumination to the world of 3-D. His sudden passing away has left the stereoscopic community stunned, and he will be sorely missed. Our sincere condolences to his family. This man is not replaceable. RIP Ray.

– Brian May

## My Favorite 3-D Critic

Here’s a conundrum: Ray Zone was my favorite 3-D critic, yet he was not a critical person. When Ray wrote an article about a book or film, he looked for themes, influences, historical references, and context. The fortunate authors and filmmakers who received a Ray Zone review in *Stereo World* or elsewhere did not get a thumbs-up/thumbs-down treatment. Instead, he used his encyclopedic knowledge to help the reader or viewer to better understand the effort. I’ll bet some of those authors and filmmakers learned things about their own work from Ray’s essay reviews.

I loved being around Ray. He was full of enthusiasm and positive energy. I enjoyed a wonderful evening in

2008 with him and Pinsky and Starkman at a screening of silent films at the Hollywood Barns. They have a Technicolor camera on display, something I had never seen. Ray had seen it before, probably many times, but he took such joy in observing the technological marvel of that camera with me. We were just kids out having fun that night. Middle-age kids, but so what.

We indulged each other in bragging contests about our children. I hope I can meet those boys someday. He wanted to bring them to New York several years ago, and we almost had it arranged, but he got a job on some movie and it didn’t happen. I loved his humor. At one NSA convention I said earnestly “wow, Ray you look so good, I think you lost some weight” and he didn’t miss a beat with this comeback: “Oh don’t worry, I’ll find it.” Ray left a great legacy in his artwork and writing. Maybe just as great was the example he set by his determination to see the best in people.

– Greg Dinkins

## Encouragement from a Legend

I was truly saddened to read of the passage of Ray Zone, a giant in our field. When I wrote to him, as a fellow NSA member, in 2003, he was already a legend to me, due to the decades of his work in 3-D comics that I’d followed and admired. His reply to me was generous and encouraging about my own then-nascent anaglyphic paintings, which his work had helped to inspire. I’ll always treasure that brief contact with one of my heroes.

– James A. Beoddy

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Ray at the Stereoscopic Society of America Trade Fair table during the 2003 NSA convention in Charleston, SC. He had become SSA General Secretary the year before and was a constant promoter of stereoview cards as a 3-D format.  
(Stereo by John Dennis)







As Stereoscopic Society of America General Secretary, Ray chaired the group's annual meetings at NSA conventions. Here he congratulates SSA member Ernie Rairdin for his winning stereos at the 2005 convention in Irving, TX.  
(Stereo by John Dennis)

## Big Shoes to Fill

"Ray, you've been an inspiration and mentor to me for my entire stereoscopic career, always encouraging me to strive for the next level in my art. You always made me feel that I had a friend in 3-D, who understood what I was trying to do, and could give a little push when it was needed. I think you made many people feel that way—that was your gift. We will all surely miss your boundless enthusiasm and optimism in our challenging stereoscopic world. In you, we have lost a great poet, a singular advocate, and an important historian for 3-D. Even if we only talked once or twice a year, those talks were always an inspiration to me. You might be gone now, but you've left behind wonderful histories of our shared passion: 3-D photography. With your work and your personal encouragement, you've doubtless motivated numerous 3-D workers like myself, to reach beyond the boundaries of the ordinary. You've left an indelible, positive mark on the art. And you've left behind some awfully big shoes to fill...We're all going to remember you, and miss you for many years to come. Rest in Peace."

— Boris Starosta

## Pillar of the 3-D Community

I join many others in the community who are shocked and dismayed at Ray's passing. Although I only saw him once a year at NSA conventions, I considered him a friend and a true gentleman, as well as a pillar of the 3-D community. I had the pleasure of his company with a group at dinner on the final evening of the last NSA convention, and there were so many things he still wanted to do or write or direct that I figured he

would live forever. He will be dearly missed.

— Linda Nygren

## Relighting the 3-D Torch

An obituary, by its very nature, cannot hope to capture even the essence of an entire lifetime. There is so much to say about Ray and his many accomplishments in so many areas. When it came to stereoscopic 3-D, he was always ahead of the curve. His approach was always upbeat; challenges that would have discouraged others just served to make Ray happy with the opportunities that they afforded. He always looked on the positive side of things, thinking of ways to do something better. And, he was always thinking ahead to the next project, the next opportunity. Roadblocks never bothered him, he just turned in a different direction, and went around them, often finding that this new direction was better than the original plan.

The thought that now we no longer will have Ray's insight and direction has given a pause to many. Yet, stereoscopic 3-D will continue to grow in an ever widening circle of acceptance, no small part of which is due to Ray's laying the groundwork and showing us the path by which this may be accomplished, as well as himself opening the doors for others to go through. His appeal at Comic-Con and other conventions and conferences created an interest in many, many young people who will be the future of stereoscopic 3-D. He promoted 3-D more broadly to more of the future advocates than can be imagined. Thank you Ray, for relighting the 3-D torch and fanning the flames. It will no longer go out, largely because of you.

— John Rupkalvis

## Personal Impact

A friend and mentor to many, myself included, Ray was probably the best known stereographer and 3-D historian in the world. Well known for his 3-D conversions for numerous comic books, he was an extraordinary artist, filmmaker, consultant and historian, and a consistent and generous resource of 3-D knowledge to many of us. It's hard to imagine future 3-D events without his warm and charming presence. Perhaps Ray's greatest contribution can be measured in the considerable number of lives to which he provided a significant, direct, and personal impact.

— Barry Rothstein

## An Alternate Universe

On Tuesday, November 13, 2012 I entered an alternate universe; a 3-D world without the King of 3-D, my very good friend, mentor, author, publisher, historian, stereo photographer, 3-D filmmaker and artist: Mr. Ray 3-D Zone. Ray was only 65 years old.

As the National Stereoscopic Association (NSA) President, I was honored to have such a dedicated individual doing a herculean amount of work for the 3-D cause and the association, not to mention our local 3-D club, where he had been a past-president (1986-1988) and current vice-president. As a group of 1,500 enthusiasts and professionals, Ray could interact with them all and he did. Ray was one of the most well-known, well-liked and enthusiastic supporters of 3-D. The NSA Board has approved the Ray Zone Award, an annual award for the best Historical article published in *Stereo World* magazine. Ray will also be honored at

the next 3D-Con being held in June in Traverse City, Michigan.

Ray had his hands in so many things 3-D, he was busy creating 3-D and educating others about 3-D. Ray was busy "expanding the 3-D Universe" as David Hutchison of *Starlog Magazine* said. Everyone in 3-D knows the name "Ray Zone" and that name means a lot to 3-D fans. Not only did he serve on the NSA Board, a big commitment for him, since he missed at least a half day of the annual convention due to the NSA Board meeting. Ray wrote endlessly for *Stereo World*. When you open the magazine you see Ray listed as a director and a Contributing Editor, plus you often see his name listed with several bylines under contents, including the "Society" column, which he wrote as General Secretary of the Stereoscopic Society of America (SSA). Often a quarter or more of the magazine is from his contributions, including 3-D conversions of the "Gone Madddd" cartoon, provided by Aaron Warner since September 2005.

*Stereo World* editor John Dennis wrote about Ray in March of 2006, "Frequent *SW* contributor, world class 3-D conversion artist and talented researcher/writer Ray Zone has agreed to join the magazine's staff as a Contributing Editor. His expertise in 3-D art, photography, film and history will be a valued aid to contributors as well as a welcome enhancement to our small but dedicated staff."

Ray took on the job of SSA General Secretary in March 2002 and more recently Corresponding Secretary to make certain that the art form of stereo-view cards continued. He was SSA member #984. When Norman B.

(Bill) Patterson stepped down as the SSA General Secretary in March 2002 he wrote "The good news is that Ray Zone will be writing this column and I, for one, am looking forward to some good reading. Ray knows where stereography came from, what it is doing now, and where it is going as well as one can ever know that." Ray was elected to the NSA Board in July 2007 and he was considering becoming its chairman this June.

Ray was not only a 3-D Historian, he was a 3-D encyclopedia. In addition to his numerous books and *Stereo World* articles, he also wrote for many other publications. You can check his website for lists of his work at [www.ray3dzone.com](http://www.ray3dzone.com).

Ray has not only written four 3-D books, he has also edited books for *American Cinematographer* and the Society of Motion Picture and Television Engineers (SMPTE). He has written reviews and about art for several publications and had a regular comic strip in *American Cinematographer* magazine entitled "Living Pictures" for some time. Ray was very proud that he was the "3-D Historian" for the International 3-D Society" and continued in that capacity after they merged with the 3D@Home Consortium.

Certainly no other individual in the "3-D world" has made such an impact on so many people. I have had the pleasure of attending numerous presentations that Ray has given about 3-D history at schools, libraries and other groups including a couple at the American Cinematographers Clubhouse. He will be hard to replace, I don't believe we will see someone so dedicated to 3-D again for a long time.

After Dan Symmes' untimely and unplanned passing last fall, Ray continually assured many of his friends that he had too much planned to follow Dan. I don't know if Ray was trying to fool all of us or just himself; but here we are without our 3-D cheerleader, in a world that I had never thought would exist.

Ray had offered me a job running Ray Zone Productions, which certainly would have been fun! His 3-D filmmaker partner Tom Koester summed it up best when he wrote "This is devastating news about Ray Zone. It's like a huge core of the 3-D Club and the 3-D world has vanished in one atomic flash. His roots were deep and like a tree that's been ripped out of the ground, all the surrounding earth is left in turmoil. I will surely miss him."

His two adult sons Johnny and Jimmy Ray were too young to lose their father. Johnny posted: "Dad I love you so much. I am so sorry to see you go but I know you were happy and proud of me and my brother and that means the world to me right now. You're an amazing person who will continue to be in my life. I am so thankful that I got to spend the time I did with you for 25 years of my life; you have been an amazing parent. This experience has been the hardest thing I have had to go through in my life and I want to thank everybody who has sent a text or shown some love to my family I will be forever grateful for your generosity and support. Thank you so much with much love."

— Lawrence Kaufman

## Links from SD&A Conference

The chairs and committee of the Stereoscopic Displays and Applica-

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The group's official historian, Ray speaks at the International 3D Society's 2010 Technology Awards program at Grauman's Chinese Theater in Hollywood. In the foreground and background are the Lumiere Award statues later given to recipients. (See *SW Vol. 36 No. 4*, page 30.)  
(Stereo by David Starkman)  
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tions conference wish to recognize the contributions of 3-D author and historian Ray Zone. We have read the many heartfelt and warm reports of Ray's impact on and contributions to our stereoscopic 3-D community. He was warm and generous and always happy to share his vast knowledge with newcomers as well as with fellow experts. He will be acutely missed and remembered in the years to come.

As a tribute to Ray's accomplishments in the world of stereoscopic 3-D, the SD&A conference, SPIE and IS&T, have made available three items to help us remember Ray:

A short candid 3-D video of Ray at the 1992 SD&A conference filmed by David Starkman. The video is available on YouTube3D here: [www.youtube.com/watch?v=rgFCryWZtXM](http://www.youtube.com/watch?v=rgFCryWZtXM).

*A passionate advocate of the 3-D Art Gallery at NSA conventions (initiated at the Boise, ID NSA/ISU convention in 2007 by John Hart of Colorado), Ray is seen here in the 2012 Costa Mesa 3D-Con Art Gallery in front of his large 3-D pair painting which incorporates another of his passions, retinal rivalry. Stereographer Carl Wilson, 2012 Tex Treadwell Award winner, made the view for Ray but never had a chance to give it to him.*

Then we can fast-forward 20 years to the 2012 SD&A conference this past January to witness Ray's conference presentation "Thinking in Z-Space: Flatness and Spatial Narrativity" <http://river-valley.tv/thinking-in-z-space-flatness-and-spatial-narrativity/>. At the beginning of the video you can hear Ray saying "I've been coming to this conference now for 20 years on and off and it's a joy to be here"—it's not often that there is video evidence of that 20 year involvement!

Finally, SPIE Press has kindly provided open access to Ray's two published papers that were presented at

the SD&A conference in 1996 and 2012:

Ray Zone (2012) "Thinking in Z-Space: Flatness and Spatial Narrativity" <http://proceedings.spiedigitallibrary.org/proceeding.aspx?articleid=1282677> and Ray Zone (1996) "Deep image: 3D in art and science" (Keynote Presentation) <http://proceedings.spiedigitallibrary.org/proceeding.aspx?articleid=1013971>. These papers will remain open access until the end of February.

— Andrew Woods,  
Co-Chair Stereoscopic  
Displays and Applications



*Perhaps having one of the best evenings of his life, Ray Zone is seen here during his extended on-stage conversation with Brian May about the past, present and future of 3-D in the Stereo Theater at 3D-Con in 2012. (See SW Vol. 38 No. 3, pages 17 & 18.) (Assembled from stereos by David Starkman.)*



# Lois Waldsmith

## 1913 – 2012

If you joined the NSA or renewed your membership between 1993 and 2000, it was Lois Waldsmith who processed your membership information. Born August 20, 1913 in Akron, Ohio she was 99 when she died November 19, 2012 in Worthington, Ohio. Along with her son John Waldsmith, founding editor of *Stereo World*, she was an original and active member of the NSA, as was her husband Robert Waldsmith with whom she shared the work of managing subscriptions plus packaging, addressing and mailing the magazine in the early years.

As Subscription Manager she was responsible for new members, renewals, changes of address and (for many years) mailing back issues to those who ordered them, as well as running the NSA table at the annual Trade Fair. Those were the years when new members received all the back issues of the current volume when they joined, so the New Member packets she mailed out near the end of the year were packed with magazines, ads from dealers, a back issue list, the NSA Book Service list, a Directory and other material that would later move to the NSA website.

In 1984, Lois (together with John and Robert Waldsmith), received the NSA's Meritorious Service Award. In 1993 that award was named the Robert M. Waldsmith Award in honor of her late husband, and in 1999 it went to Lois at the convention in Green Bay, Wisconsin. At the same Awards Banquet, it was announced that she had been named an Honorary Lifetime Member for her many years of work maintaining the membership records.

She performed that task manually, keeping detailed, handwritten records of member names, addresses, payments, dates, check numbers, address changes etc. Through an era of rapidly growing NSA membership, she sustained a personal approach, writing notes to members who paid twice for renewals or who sent checks for confusing amounts without indicating whether they were changing their mailing status, making a donation, etc. For many, there was a sense of one's membership being under the care of a concerned grandmother—an impression warmly reinforced for those who met her at conventions. Her stories of the personalities and history of the NSA,

combined with her warm sense of humor and general love of life make those occasions some of the most delightful memories from conventions over the years.

Lois remained energetic throughout her life, and loved gardening, bird watching, nature, traveling, and stamp collecting, which she kept up well into her 90s. In earlier years, she and her husband had been active Cub Scout and Boy Scout leaders, and had operated a general merchandise store near Orlando, Florida.

Lois Waldsmith was one of the dedicated people who helped the NSA survive its earliest days and experience its greatest period of growth in the 1980s and '90s. Her energy, concern for detail and attentive approach to members both in person and by mail were certainly an element in that growth. She will be missed by everyone who had the good fortune to know her.

— John & Sylvia Dennis 📷

Lois Waldsmith with the array of View-Master reels, buttons and back issues available at the NSA table in the Trade Fair at the 1999 NSA convention in Green Bay, WI.





# Lt. Joris, Belgium, and WW1's East African Sideshow

by Ralph Reiley

Lieutenant M. F. Joris was an officer of the Armée Belge, the Belgian Army. His photographs indicate that he was in the Belgian Army at the start of the war in 1914. He spent some time in the trenches in 1915, then found himself in the Belgian Congo in 1916, as an officer in the Force Publique. The Force Publique served as both colonial police and military of the Belgian Congo. Lt. Joris started the war serving with the 3 Reg. de Chasseurs à Pied, 3rd Light Infantry Regiment. This regiment was part of the 17th Mixed Brigade, which was part of the 5th Division, with headquarters at Mons. In 1914, the Belgian army consisted of six infantry divisions and one cavalry division. The divisions of the Belgian army were stationed near the borders and coast, to block the path of any invader. The 5th Division guarded the border with France. Belgium had been neutral since the Treaty of London in

1839, and maintained a standing army to insure its neutrality. In 1914, the Belgian army was about half way through a modernization program, so the army was a mixture of old and new equipment and uniforms.

When WW1 began, the armies of all the nations involved instituted strict censorship of all information concerning the war, especially photographs. This practice was strictly adhered to throughout the war, but there seem to have been some exceptions to the rule. A small number of soldiers smuggled cameras into the front lines, and some of these were stereo cameras. French newspapers paid top dollar for a photo of a shell exploding in No-Man's-Land, and a number of French soldiers risked their lives to get such a shot. Commercial stereo photographers seem to have been given access to the front lines in a very few places. The British publisher, Realistic Travels, sold photos taken in the front lines



*The calling card found with several hundred glass stereo photos.*

of the Gallipoli Campaign, and the African campaigns. The German publisher, NPG, Neue Photographische Gesellschaft, (New Photograph Company), sold stereo views taken in the front lines on the Eastern Front.

Lt. Joris was a stereo photographer. Unfortunately he was not a particularly gifted photographer, something I can well relate too. He did photograph some very interesting things during extraordinary times but did not leave behind a lot of informa-



*The man in this photo shows up in many of the African photos, and I believe it is a self portrait of Lt. M.F. Joris, taken in 1914, just prior to the start of the war. He is well dressed, and looks to be a very sturdy and solid man, with a strong jaw, and a high forehead.*

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*A farm house damaged by the war and flooded by the opening of the dikes at Nieuport, Belgium. Unlike this house, many of the farm houses in the flood zone were slightly elevated, and used as observation posts by building boardwalks out to them.*  
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*Soldiers of the 3rd Reg. de Chasseurs à Pied in a bomb proof bunker with a French made Hotchkiss machine gun. The soldier on the right is holding a clip of 25 rounds for the machine gun. This gun was air cooled and very reliable, but had a slow rate of fire. The bunker the soldiers are in kept them safe from shrapnel. In WW1, a shrapnel shell exploded in the air, releasing a rain of lead or steel balls, much like a shot gun or canister shot from the muzzle loaded cannon era. The bunker would not have protected them from a high explosive shell,*



*which had a contact fuse and burst when it struck a solid target. The soldiers are wearing the new khaki uniform, made in England, dating this photo to 1915.*  
 .....

tion about himself or his photographs. He did leave behind his calling card and several hundred glass stereo photos, in boxes with only a few notes on where and when they were taken. Lt. Joris openly photographed his time in the army in Belgium and Africa. It is not known why he was allowed to photograph so openly. No details about Lt. Joris's service in the army have been found, other than the small vignettes his photos provide on the opening battles of World War 1, and the campaign in German East Africa. It is not known if he survived the war or not. None of the photos are amazing. A few are in focus and well exposed. Most are tragically out of focus, poorly composed, or poorly exposed.

Others show the ravages of time on fragile glass images. But they do capture a unique time in history. The towns and villages of the Belgian Congo and German East Africa in these photographs show the very comfortable lifestyle the Europeans had built for themselves at the height of the colonial era. The photos of native villages show a way of life unchanged for centuries. A number of the photos have the same man in them. One is a portrait in a back yard in Belgium, the others in the African bush. It is likely that this man is Lt. Joris, although not a 100% certainty. If it is not Lt. Joris, then the mistake is mine.

By the end of 1914, the Germans had overrun most of Belgium, except

for a small western corner at the French border. The Belgians held a line that began at Nieuport on the coast, and ran North West past Dixmude, down towards Ypres, where it joined the British sector of the front lines. To stop the German advance the Belgians had opened the dikes at Nieuport, and flooded the area all the way from Nieuport to Dixmude. On one side of flooded lowland were the slightly elevated Belgian lines. The Germans held the slightly elevated area on the other side. The area in between was impassible while the dikes were open. While the flood barrier kept the Germans from advancing, it also kept the Allies from reclaiming the area. Africa was the only other front where Belgian soldiers could serve under Belgian command and fight back against the





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*The Belgian army was a mix of the old and the new in 1914. They were well equipped with machine guns, as these British made Maxim guns show, and they were moved into action on carts pulled by dogs. The soldiers are wearing the standard dark blue Belgian uniform of 1914. This was probably taken in August of 1914, in the first weeks of the war.*  
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.....  
*An above ground trench in Belgium. This is probably a 2nd or 3rd line trench, in a photo taken in 1915. The water table was so close to the surface that trenches in parts of Belgium could not be built in the ground, but were built above ground. The idea seems insane even for WW1, but they were not uncommon when water was close to the surface. Enemy artillery fire constantly tore them to pieces, and they were constantly rebuilt. It was a common practice if one's trench was even*  
 .....

Germans who had devastated their country.

The major battlefields of World War 1 were on the Western Front, the Eastern Front, and the Italian-Austrian Alps. Historians have relegated the other battlefields on other fronts as "Sideshow" to the main theaters of war, although the fighting at these sideshows could be just as fierce and deadly as the Western Front. These other fronts were in Salonika, a province of Greece (a tricky situation since Greece was neutral), Turkey and the Middle East, Africa, China, and some island groups in the South Pacific.

The region known as Germany had not been a unified nation since the days of Charlemagne, although the region shared a common cultural heritage. Modern Germany did not exist until 1871, after the German States defeated the French during the Franco-Prussian War. In the French Palace of Versailles, Wilhelm the 1st, the King of Prussia, declared the Ger-

*two inches higher in elevation than the enemy's, to set the drains into No-Man's-Land. This insured that your water drained into the enemy's trench, adding to his misery.*  
 .....

man Empire and himself as the German Emperor. He also maintained his title as the King of Prussia, as did the Kings of Bavaria, Hess and Württemberg. Germany was very late in becoming a nation, and getting into the colonial empire game. By the late 1880s, Germany had acquired colonies in China, Africa, and the Pacific Islands. In 1914, these colonies were cut off from Germany at the start of the war as the German High Seas Fleet was not powerful enough to protect the far flung empire. The German colonies in the Pacific were the first to fall, some so remote that they learned of the outbreak of war when enemy occupation troops arrived.

By the end of 1915, all of the German colonies had fallen to the Allies, except for Deutsche Ost Afrika, German East Africa. The colony was made up of modern day Burundi,

Rwanda, and parts of Tanzania. It was a large and profitable territory with complex geography, including parts of the East African Rift, Lake Tanganyika, Lake Victoria, and the ports of Tanga and Dar es Salaam, on the Indian Ocean. The colony was three times as large as present day Germany. As the story goes, shortly after the Germans claimed this region, Queen Victoria, the Kaiser's Grandmother, gave him Mount Kilimanjaro as a gift. The Kaiser had no mountains in any of his foreign colonies, so his grandmother gave him one. Mount Kilimanjaro is an extinct volcano that is one of the most picturesque mountains on the planet. The story has no basis in fact, but it is such a great story that it should be true, even though it is not.

European colonies in Africa were pacified by brutal and repressive means. The same means were used



by the French, British, Portuguese, Belgian and German colonial rulers. There were frequent native uprisings in the African colonies, and they were put down with deadly force.

There was serious fighting between native tribes and German forces in Deutsche Ost Afrika until 1906. After that, a relatively peaceful and very prosperous colony began to develop.

A grand colonial exposition was planned for the end of August 1914, at Dar es Salaam, but the war interfered and the exposition was cancelled.

The Europeans all raised colonial military and police units made up of Askari, the African term for native

A large shell hole in a cemetery made by German artillery, and a shadow portrait of the photographer and his camera. I assume that this is Lt. Joris, and by the looks of the shadow, he is using a camera small enough to hold in his hands, and not requiring a tripod. Many photos were made of artillery damage to cemeteries by the Germans. They were used as propaganda against the Germans as mindless destruction of sacred property. A cemetery was part of a church, the church had a tall bell tower, and bell towers were used by artillery spotters. This made them targets for both Allied and German artillery.



Somewhere in Africa with the Belgian Force Publique. The gun is the Vickers 37mm automatic cannon, also known as the Pom Pom gun. This gun was also used by the Germans. It was devastatingly effective in the jungles and was also used as an anti-aircraft gun. It was basically a scaled up version of the Maxim machine gun, but with a much slower rate of fire. The name Pom Pom was given to it by African natives, from the sound it made when fired.



Lt. Joris, seated at left, and another Belgian officer, in the German East African bush. The gun is the 47mm Nordenfelt mountain gun. The Belgians had 16 of these small artillery pieces in the Congo in 1914. While it looks like a toy cannon, it was devastating in Africa when it was used against natives armed with spears and animal hide shields. The British, French and Germans made use of similar sized artillery in their African colonies.

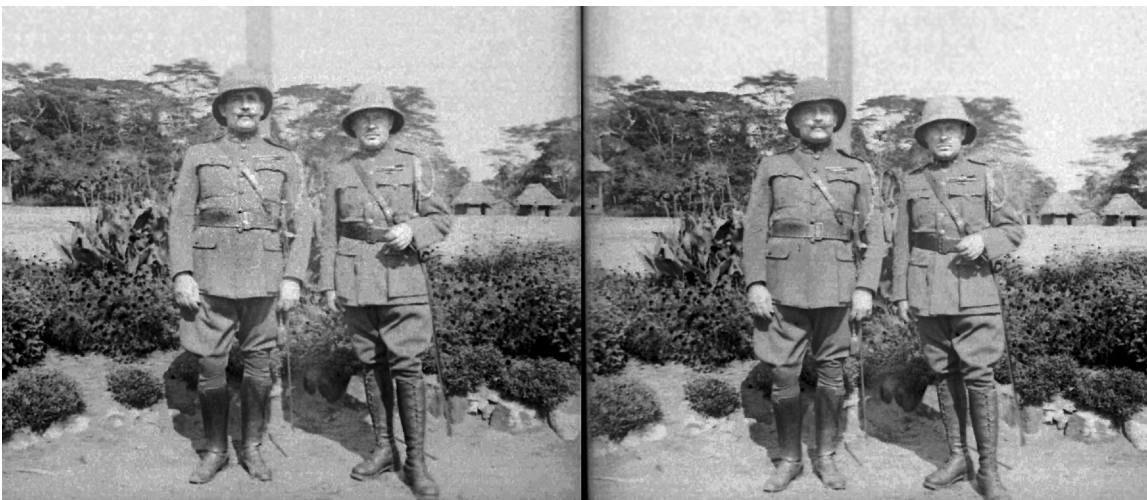




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 An unknown village in Africa used as a base camp during the campaign of 1916. Note the 47mm Nordenfolt mountain gun in front of the officer's tent. Unfortunately, there is not enough information to determine when or where the photo was taken. It is possible that the village is in German East Africa. It does show the primitive and rugged conditions the soldiers had to contend with, not to mention the native Africans who lived in the village.  
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 Lt. Joris, at right, and another unidentified Belgian officer. The photo was taken in 1916, and appears to have been taken at the end of the German East Africa campaign. The photo is part of a sequence taken on a day of victory celebration and may commemorate the Belgian occupation of their portion of the former German colony. Both men are wearing new dress uniforms. The photo is not clear enough to identify the rank insignia on either of the officers' collars, so  
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 it is not clear what rank Joris had in Africa. The calling card found with his photographs indicates that he was a Lieutenant in Belgium but he could very well have received a promotion in Africa.  
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soldier. The Askari were always commanded by European officers who typically treated the men under their command with disdain and contempt. There was much discussion in pre-war Europe on limiting the size of native armies, and how well native troops should be trained and how well they should be armed. There was a certain level of concern about teaching the Askari modern military methods, out of fear that it would lead to a well armed and organized revolt. The Germans were unique in training their native soldiers to the same standards as their European soldiers. The colonial army units were organized into companies. Due to the vast size of these colonies, these companies of Askari operated independently from each other for weeks or months at a time. They were usually armed with obsolete rifles, light artillery pieces and a few machine guns. They fought against tribes armed with spears and animal hide shields, where even obsolete

weapons were devastatingly effective. The British had the Kings African Rifles, or KAR, the Germans had the Schutztruppe, the Belgians had the Force Publique. In 1914, all were unprepared for the events about to overtake them.

There was a conference in 1913 with the colonial governors of east and central Africa. They discussed the possibility of their nations going to war, and how European affairs had little to do with what was going on in Africa. The colonies were productive and prosperous, and the quarrels in Europe were of little concern to Africa. Also, it would set a dangerous precedent for the Askari of one colony to fight and kill Europeans of another colony. They all pledged to keep Africa neutral in case of a European war. When the war did break out, the colonial gov-

ernors did what they could to keep the war from spreading to their colonies. The colonial military men, as well a majority of the male colonists all caught war fever, and things began to escalate. The British, French, and Belgian colonial service saw an opportunity to annex the German colonies with the thought that the Germans could offer little resistance.

A full accounting of the German East Africa Campaign is beyond the scope of this short article. It was one of the most unusual military campaigns in modern history, with combined air, land and naval operations. Both sides had charismatic leaders of great ability, as well as leaders so incompetent that it staggers the imagination that they were not shot for criminal stupidity. There were moments of strategic brilliance, and



moments of lost opportunities. Casualties were very high during the campaign. For every man killed in action, 30 died from disease. At times it seemed that the land itself was at war with the armies. Swarms of bees, angered by bullets riddling their hives ended a number of small battles. Battles were broken off when a pride of hungry lions appeared on the scene, or an enraged rhinoceros chased everyone from its territory. Rain and mud were standard on the Western Front; but in Africa the rains were so heavy and constant that the rainy season ended all military operations for weeks or months at a time.

The Tsetse fly, flesh devouring fleas, deadly Guinea worms in the water,

malaria carrying mosquitoes, fever carrying ticks, dysentery, and other varieties of jungle infections inflicted misery and death to man and pack animal alike. All the soldiers of both armies suffered from malaria to some degree, making quinine as important as ammunition. Certain areas were infested with the Tsetse fly, infecting sleeping sickness to man and pack animals. An untreated scratch could turn septic and kill a man. One man who drank water that had not been boiled grew sick, and died. An autopsy revealed that the man's body was full of Guinea worms, some 30 inches in length. Flesh devouring fleas burrowed into feet and ankles, leaving the foot looking like bloody rags. The fleas and their egg sacks had to

be pried out with needles. African women were adept at plucking them out with long thorns.

Colonel Paul Emil von Lettow Vorbeck, the commander of the Schutztruppe in East Africa, was a remarkable military leader. He gave his Askari the same respect that he gave his German soldiers, and demanded the same level of training and discipline from both. He mobilized the entire colony, and it became totally self sufficient, with no supplies from Europe. Lettow Vorbeck knew he would be cut off from Germany, and his strategy was to harass the enemies of Germany so that as many men as possible would be diverted to Africa, and away from Europe. His army was never larger than 14,000 men, of which about 2000 were Germans. At one time the combined British, Belgian and Por-

*Belgian Askari of the Force Publique being trained with the use of the Hotchkis machine gun and trench warfare. Note the 25 round clip on the left side of the machine gun.*

One man operated the gun, while another fed clips of bullets into it by hooking the next one into a slot of the clip already engaged. By 1916, the idea of sweeping the enemy from the battlefield had given way to just pushing the enemy out of his front line position. The Germans knew they had to keep very mobile, and wage a hit and run campaign as the Allied forces greatly outnumbered them, so they never stayed in place long enough to construct trenches.



Belgian Askari of the Force Publique at target practice. The usual enemy of the colonial army had been rebellious natives, armed with spears and animal hide shields. Fighting the German Schutztruppe meant that the soldiers needed to be much better prepared, as they would be fighting an enemy with weapons and training equal to or better than their own. Most Force Publique soldiers were armed with the single shot 1873 bolt action Albini rifle. Very few of the Force Publique companies were issued

the 1899 Belgian Mauser rifle, which had a five round magazine. The German Askari were mostly armed with the 1871 Mauser rifle, an innovation at the time of the Franco-Prussian war, but obsolete in 1914, except in Africa.







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 Lt. Joris giving one of his Askari a medal. Note the dress uniforms of the two Belgian Officers, and the clean uniform of the Askari. This photo is from a sequence apparently taken after the end of the East African campaign of 1916, when the Belgians were settling into occupying their portion of the former German colony. The photos indicate that an important Belgian official was to arrive by train for a day of victory parades and awarding medals.  
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 A portrait of Belgian Askari of the Force Publique with their officer. Note the 1873 Albin rifle all the soldiers have on their shoulders. Africa was a good place to send obsolete weapons when the army at home received modern ones. This photo is part of a sequence apparently taken after the end of the 1916 campaign, when the Belgians were occupying their portion of the former German colony.  
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tuguese forces combing the bush for him numbered over 100,000 men. This does not include the untold thousands of native porters used by both sides. Lettow Vorbeck carried out an ingenious hit and run guerilla campaign, and never fell into the trap of a major battle, where his forces would have been vastly outnumbered. He had the respect and admiration of his German soldiers, the Askari of his Schutztruppe, and that of his opponents in the British and Belgian armies.

The war in East Africa began in November of 1914. The British attempted an amphibious landing at Tanga, the northern port city with partially trained native troops from India. It was a disaster for the British, mainly due to the bungling of the British commanding officer, who refused to believe any of the intelligence reports about the abilities of the German Schutztruppe. The Germans captured enough rifles and machine guns left behind by the retreating British forces to arm several companies of Schutztruppe with

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*They seem to have been getting ready for the arrival of an important Belgian official, complete with dress uniforms and a grand parade to celebrate the hard won victory.*  
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modern weapons. The war in East Africa gradually escalated through 1915. The Germans generally dominated the land war, and captured some British territory around the base of Mount Kilimanjaro. They did lose control of Lake Tanganyika. Armed Allied motor boats overwhelmed the armed German motor boats, and they were all sunk or scuttled by their crews. SMS *Konigsberg*, a cruiser cut off from home, had taken refuge in the Rufigi River delta after a short commerce raiding career in the Indian Ocean. The ship was located and sunk by the British navy in a remarkable six month long land, air and sea operation. The ship's 105mm guns were intact, so they were removed from the wreck, put on primitive field carriages, and became Lettow Vorbeck's heavy artillery, much to the dismay of the British army. The sailors and marines on board SMS *Konigsberg* joined the ranks of the Schutztruppe.

In July 1916, a three pronged invasion of German East Africa began, lead by General Jan Smuts of South Africa. He was an unusual choice for the British, as he was a Boer, and fought against England during the Boer War. British forces moved into the north from British East Africa, a British colonial force from South Africa moved in from the south west from Rhodesia, and a combined British and Belgian force moved in across Lake Tanganyika from the North West. The Belgian force was commanded by General Charles Tambeur, who became the Military Governor of Belgian Occupied East Africa. The British and Belgians had a difficult time coordinating their efforts. The British were suspicious of the Belgian's motives, and feared they were just interested in grabbing some very fertile territory for Belgium. The Belgians were suspicious of the England's motives, as they feared they were just interested in



grabbing some very fertile territory for England. Of course this is exactly what both nations were up to, and

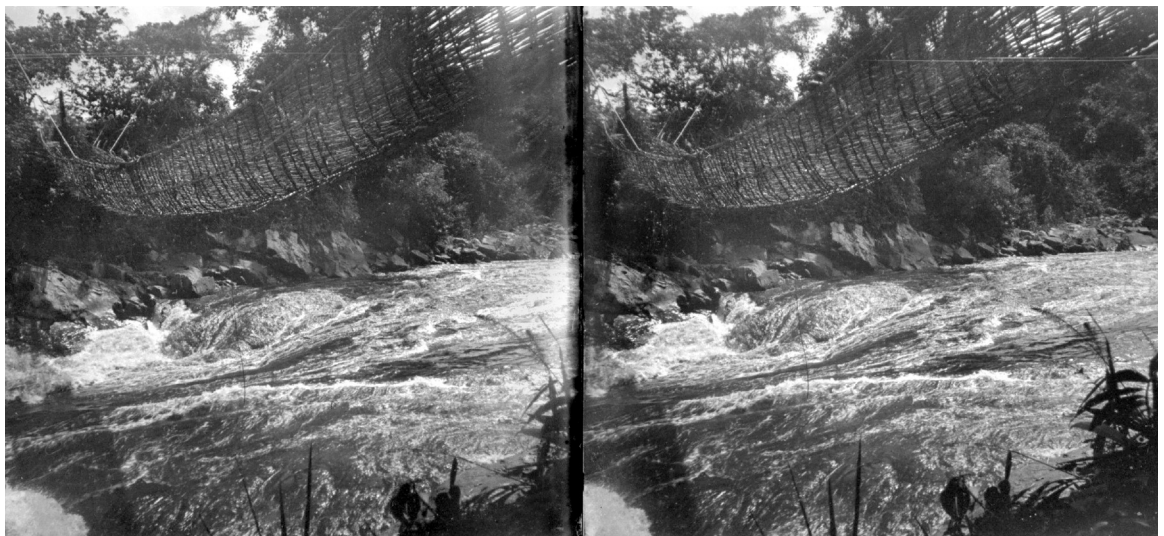
both were successful, although England ended up with most of the territory.

By the end of 1916, most of the fertile and prosperous areas of German East Africa were under Allied control, but Lettow Vorbeck and the Schutztruppe were still at large in the bush. Lt. Joris was among the Belgian troops that invaded north of

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*The railroad station at Lugufu, located 33 miles east of Kigoma, the port on Lake Tanganyika where the Belgian invasion of German East Africa began. Lugufu was a town large enough for a European style train station on the railroad that ran from Dar es Salam on the Indian Ocean to Kigoma on Lake Tanganyika, a distance of 770 miles. The Germans had just recently included this region around Lake Tanganyika into their African colonial empire, and the local tribes were still resisting the idea that their ancestral land was no longer their own. They greeted the Belgian forces as liberators until they discovered that one European occupying force had been replaced by another.*  
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*This rope bridge across an unknown river somewhere in German East Africa gives one an idea of the primitive conditions the soldiers had to contend with in waging a military campaign in Africa. Just keeping body and soul together in the jungle would be a daunting task, not to mention waging war.*  
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*Somewhere in the African Bush during the German East Africa Campaign. The Belgian officers and Askari of the Force Publique look more like extras on the set of a Tarzan movie than soldiers. The river in the background gives a good indication for the difficulties in mounting a military expedition in the jungles of central and east Africa. Unfortunately Lt. Joris left no record of when or where this photo was made.*  
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Somewhere in the African Bush during the German East Africa Campaign. A Belgian officer strikes a heroic pose as the Great White Hunter. He appears to be holding a shot gun. A number of the photos show that officers and enlisted men engaged in hunting and fishing. Some fresh meat and fish were probably a welcome addition to the standard fare during a campaign in the jungle.



A very staged view of the operation of the Nordenfelt 47mm mountain gun. An officer on the right is holding the lanyard that fires the gun, while an Askari on the left holds a shell. The small wheel behind the gun barrel was used to raise and lower the trajectory of the gun. The breach mechanism was operated by twisting the double hand grip on the breach block. It was a very ingenious advancement in breach loading artillery. An improvement of this breach block was used on the

Lake Tanganyika. They proceeded south along the shore of the lake, to the town of Kigoma, which was a port on the lake, and the end of the railroad that ran all the way to Dar es Salaam, a port city on the Indian Ocean. The Belgians proceeded along the railroad to the town of Tabora, and stopped. Tabora was an important town, as several old caravan routes passed through there. There had been a large wireless tower at Tabora, but the Germans destroyed it as they evacuated the town. This was nearly the end of the Belgian involvement in the East African Campaign. They had captured a large and fertile region, with a railroad, and they were content with a hard fought victory, as the Germans made the Belgians pay dearly in the lives of the Force Publique for the territory they captured. Later in 1917, when Lettow Vorbeck and the Schutztruppe were headed north, towards Tabora, the Belgians again assisted the British.

1897 French 75mm field gun, one of the best field artillery pieces used in WW1. The British and Germans were also armed with small artillery pieces such as this. The naval guns salvaged from SMS *Konigsberg* gave the Germans a great advantage with some actual heavy artillery when they were placed on crude field carriages.

Lettow Vorbeck and the Schutztruppe would set up an ambush, and then disappear into the bush when allied reinforcements were brought up. In 1917, they were driven out of German territory and into Mozambique, a Portuguese colony. The natives had no love for the Portuguese, and welcomed the Germans as liberators. They provided what aid they could to the Germans, and provided the Portuguese and British troops with false information on the whereabouts of the invading German force. They captured enough Portuguese arsenals to equip themselves with modern rifles, uniforms, boots, medical supplies, and food as well as enough equipment and quinine to last them for several more years of guerilla warfare. In 1917, a zeppelin flight was planned to carry supplies to the German force.

When the zeppelin was close to the German colony, it was recalled when reports came in that the Schutztruppe was no longer in German territory, and had supplied itself at Portuguese expense. See *Stereo World* Vol. 37 No. 1 for details of the flight.

The war ended on November 11, 1918. On November 13, 1918, Lettow Vorbeck received a telegram. It was delivered by a British soldier on a bicycle, with a white flag. It was from the British commander informing him the war was over, and Germany had been defeated. The British held him and his men in such high regard that they allowed Lettow Vorbeck and his top officers to keep their arms. This was the highest honor a victorious commander could offer his opponent. Lettow Vorbeck and his men were allowed some time to prepare, and were told to march



The contradiction that was Colonial Africa. This photo has two things that do not belong in Africa, the European house and the camel. The time and place of this photo was not recorded. The large German style house in the background indicates a fairly large town, such as Tabora, where the Belgians ended their advance into German East Africa. Tabora was a hub for ancient caravan routes, which may explain why a man is leading a camel down the street.



to Abercorn, a town in the Belgian Congo, where they formally surrendered on November 23, 1918. The Askari of the Schutztruppe were all repatriated back to their homes, and the German officers and enlisted men were treated as honored guests of the British, and never as prisoners of war. Lettow Vorbeck arrived back in Germany in 1919, to a heroes' welcome.

After the war, Lettow Vorbeck and Gen. Jan Smuts, the British commander of the 1916 invasion, met and became lifelong friends. Lettow Vorbeck was active in German politics for the rest of his life. He survived WW2, and was a vocal opponent to the Nazi cause. Both of his sons served in the Wehrmach during WW2, and both were killed in action. He died in 1964, and was given a state funeral. One of his Askari served as a pall bearer. Nothing has been found on the fate of Lt. Joris, leaving his photographs to speak for themselves. It is not known if he survived the war and lived to a ripe old age, or died in Africa during the campaign.

While the Germans waged a remarkable campaign, the human cost was staggering. A rough estimate is that 100,000 people died during the campaign, including soldiers and civilian porters. The vast majority of the deaths were from disease and exhaustion. The towns and villages of German East Africa were devastated, and the Germans destroyed the railroad bridges they had so meticulously built as they retreated. The remarkable lifestyle the German colonists made for themselves in Africa was gone forever.

er. The first seeds of freedom from the colonial rulers had been planted. It would take a few more years for the seeds to take root, but just as the pre-war colonial rulers had feared, training Askari to fight Europeans did lead to organized and well armed rebellions, that eventually lead to the end of the colonial era in Africa.

A final note on the photos; Lt. Joris shot several hundred photos during his service in Belgium and Africa. No documentation as to when and where he took is photos have been found. This makes a lot of his photos unusable as historical illustrations. As stated before, he was not a gifted photographer, further limiting his photos to the ones that are in focus and properly exposed. His photos are unique, and were taken during extraordinary times in extraordinary places, under very difficult conditions. They do illustrate a colonial era that no longer exists. It was a very comfortable lifestyle for the Europeans, but a very fragile lifestyle and dependent on the cooperation

of the native population, which was not given freely.

This article would not have been possible without the generosity of Robert Boyd. Lt. Joris' photos are in his collection, and he kindly gave me copies of them to use for this article, as well as his research notes. I also owe thanks to Ralph Lovett for identifying the 47mm Nordenfelt mountain gun.

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# 9th Annual LA 3-D Movie Festival

by Lawrence Kaufman

This year, since the Los Angeles 3-D Club hosted 3D-Con in July, it was decided to move their annual 3-D Movie Festival from its usual May time period to later in the year. Again this year Festival Director and LA3D Club President Eric Kurland did the majority of the work juggling dates that worked for the Los Angeles Downtown Independent theater and didn't conflict with the 5th Annual 3D Film Festival (3DFF) held in Los Angeles and the 13th Annual Big Bear Lake Film Festival (BBLFF). The LA3D Club has been presenting a 3-D portion of the BBLFF for the past 6 years. The dates of December 14 through the 16 were picked and a call for entries was sent out.

Three years ago, the semi-annual LA3D Club Movie/Video competition, which was first held in 1997, was turned into an annual 3-D Movie Festival since the LA3D Club had a venue for monthly meetings at the Downtown Independent Theater ([www.downtownindependent.com/](http://www.downtownindependent.com/)) in addition to its other monthly meeting in Pasadena. At the Downtown Independent the LA3D Club often features independent and Do-It-Yourself (DIY) 3-D cinema presentations.

LA3D Club vice-president Ray Zone was again recruited as assistant Festival Director and other members of the LA3D Club joined the committee. When Ray Zone did not make it to the November 13 Festival planning committee meeting, many of the committee members became worried and it was later discovered Ray had passed away that same day. The very well attended LA3D club meeting on Thursday November 15 was a very sad affair with many people sharing their memories of the late-great Ray 3-D Zone.

Despite this very unfortunate setback, The 9th Annual LA 3-D Movie Festival went on as planned in mid-December without a hitch. The schedule was adjusted for the festival to be a one-day affair on Saturday

December 15. Sunday December 16 was reserved for a public memorial for Ray Zone. In keeping with the tradition of the festival being the International Competition of Independent Stereoscopic Cinema, the festival started on Friday night December 14 with an opening night U.S. Premiere featuring the independent 3-D feature film *Robin Hood: Ghosts of Sherwood 3D*. The film is a 2012 German movie, filmed in English. For the German release, the film was dubbed to German. The bizarre plot of the story features

the familiar Robin Hood characters; only Robin and his Merry Men join the undead and are trapped in Sherwood Forest. Many audience members recognized the name of Hermann Miller in the credits as Stereographer.

On Saturday December 15 the festival had two full blocks of a total of twenty-one films in competition. The three winners were judged by the audience members and awarded Saturday night. The entries included:

*The Charlatan* (6:33) by Tom Koester and Ray Zone (USA)

*3D Fireworks 2012 – Dancing Phoenix* (4:16) by Takashi Sekitani (Japan)

*ATM* (1:30) by Andrew Murchie (UK)

*The Heart's Eye View* (13:42) by James LeGoy (USA)

*OK Go – Skyscrapers* (3:33) by Trish Sie and Eric Kurland (USA)

*Map of Forgotten Places* (10:50) by Jacob Mendel (USA)

*The Babysitter* (4:00) by Dylan Pearce (Canada)

*Cycle 3D* (9:00) by Andrew Murchie (UK)

*Metropolis in Miniature* (6:00) by Tom Koester (USA)

*Intermission* (3:30) by Robert Howell and Don Hertzfeldt (USA)

*Chompers Teaser* (2:14) by Jesse Blanchard (USA)

*Tarang* (4:09) by Jonny Greenwald, Shyam Kannapurakkaran and Ganesh Rao (USA)

*The Collection* (6:00) by Andrew Murchie (UK)

*NSX Superior* (2:07) by James Piechocki (USA)

*OK Go – All Is Not Lost* (3:24) by OK Go, Trish Sie, Pilobolus and Eric Kurland (USA)

*The Key* (12:13) by Stefan Schneider (Germany)

*Animated Amusements* (4:00) by Bob Venezia (USA)

*Cheers Elephant – Balloon in the City* (6:15) by Ryan Suits (USA)

*Moondog* (3:40) by Jacob Mendel (USA)

*Hidden* (6:50) by Andrew Murchie (UK)

*The Time to Start Moving Again* (16:12) by Hideyuki Asakura (Japan)

You may recognize some of these films from other events and venues, such as this year's 3D-Con, but the experience of viewing these films in competition, with many of the filmmakers present and talking about their work and available for questions and answers was not to be missed. When Andrew Murchie discovered that his four films were accepted he jumped on an airplane and flew from Scotland to see his films compete against themselves.

The next block at the festival was a great opportunity to see a film that had already left the theaters and has not announced a 3-D Blu-Ray release. What had been announced as a "Special Presentation" was truly that, another chance to see Maggie Simpson in *The Longest Daycare* (2012) followed by a lively talk, including questions and answers with director David Silverman and lead Stereographer (and Festival Director) Eric Kurland. The short was screened a second time for the enthusiastic audience (since it is only four and a half minutes long). After a short break the audience returned to the theater at 7:00 PM for the award presentations and a chance to see all three award winners again. LA3D Club President Eric Kurland made the award presentations after acknowledging the LA3D Club board members who were in attendance. There was also a drawing for Festival pass holders for a new Fujifilm Finepix Real 3-D W3 digital camera from Fujifilm.

A Special Director's Choice Award for his body of work, which included four films submitted to the festival went to Scottish filmmaker Andrew

**NewViews**  
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by David Starkman & John Dennis

Murchie. Eric Kurland stated "Andrew put so much effort into his films." Andrew's trip to Los Angeles was quick; he flew back to Edinburgh, Scotland shortly after the festival and posted "Fantastic news and an amazing end to an astounding year." Murchie received a Sony Vegas Pro 12 editing suite featuring stereoscopic workflow from Sony Creative Software.

Third Place was presented to *Tarang*, a 3-D video collage of a classical Indian Odissi dance created by students at Texas A&M University. Shyam Kannapurakkaran who was a festival volunteer was on hand to accept the award. Earlier during the question and answer segment, Shyam had discussed how Ray Zone had kept after him to make some improvements and adjustments in the film. Shyam and his team had also added a pre-title frame with a pair of mismatched blue and red tennis shoes and the words "In Memory of Ray 3D Zone." In addition to the "coveted" Ro-Man bronze award, the filmmakers also received a Sony Vegas Pro 12 editing suite featuring stereoscopic workflow from Sony Creative Software.

Second Place went to the music video *All Is Not Lost*. The gravity defying human kaleidoscope music video was directed collaboratively by the rock band OK Go, the Pilobolus dance company and Director/Choreographer Trish Sie, with stereography by 3-D Director Eric Kurland (Eric accepted the award from himself.) This Grammy nominated music video picked up the Ro-Man silver award. The filmmakers also received a Sony Vegas Pro 12 editing suite featuring stereoscopic workflow from Sony Creative Software.

The Grand Prize Award winner was *The Heart's Eye View*, a romantic fantasy about finding love in the real world won by what was called a landslide. Producer/Cinematographer/Editor James M. LeGoy and Director/Producer/Writer (plus Assistant Editor/Original Music Composer/Star) Gerald Emerick accepted the Gold Ro-Man award, a Sony Vegas Pro 12 editing suite featuring stereoscopic workflow from Sony Creative Software, a new Fujifilm Finepix Real 3-D W3 digital camera from Fujifilm and a Stereoscopic Alignment Chart from Goat and Yeti.



LA3D Club President and Festival Director Eric Kurland accepts his Second Place Award for the music video *All Is Not Lost*, for which he was 3-D Director and stereographer.  
(Stereo by Lawrence Kaufman)



Shyam Kannapurakkaran with the bronze Ro-Man Award for *Tarang*, a 3-D video collage of a classical Indian Odissi dance produced with fellow Texas A&M students Jonny Greenwald and Ganesh Rao. (Stereo by Lawrence Kaufman)

At 8:00 PM the LA3D Club, the Downtown Independent and 3ality Technica presented a free screening of *U2 3D* (2008.) *U2 3D* was a breakthrough film, being the first live-action 3-D digital film shot, with as many as eighteen cameras at one time. There are no current plans for a 3-D Blu-ray release, due to music rights and film ownership issues, so this was a real treat to see. The film had a tough time at the box office when it was released due to a number of issues, including only being released in 3-D at the early stages of the digital theater rollout, opening early on IMAX screens due to theater commitments with *The Spiderwick Chronicles* (2008), but the largest hurdle was undoubtedly Disney's extension of its rushed 3-D release of *Hannah Montana & Miley Cyrus: Best of Both Worlds Concert* (2008). Disney

had promoted *Hannah Montana* as a one week run, but kept extending the show dates, causing a fight for screens at a time when there were only around seven hundred 3-D screens. *U2 3D* delayed their wide release by one week, but still came up sharing most screens with *Hannah*. The film has received critical acclaim and numerous awards and is considered the film that helped create a paradigm shift in cinema history, due to the technological advancements used in the production. 🎬

*This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.*



by Richard C. Ryder

# Booker T. Washington

## The Sage of Tuskegee

He was the preeminent African-American leader of his day, a man who dined with Presidents and took tea with Queen Victoria. Yet his leadership was not without controversy. He was seen by many as far too accommodating to the White South, too accepting of segregation and disenfranchisement of black voters in his quest for a better economic life for his people. Opposition to his leadership was a major factor in the establishment of the NAACP. In the end, his autobiography should perhaps have been titled not *Up from Slavery* but rather *Halfway Up from Slavery*. So what exactly is the legacy of Booker T. Washington?

Washington *had* been born a slave, on the small Virginia plantation of James Burroughs in Franklin County back in April of 1856, the son of a white man and the plantation cook. His earliest memories were of a tiny one-room cabin with a dirt floor and unglazed windows. As with many slaves he was never completely sure of the specific date of his birth or the identity of his father. Then too he was simply Booker; he would have no other appellation until he adopted the surname a few years later.

By that time the Civil War was over and he was living with his mother and stepfather, Washington Ferguson, in Malden, W. Va. Here he learned to read from the traditional *Webster's Blue-backed Speller*, a skill relatively few former slaves had yet mastered. After working in a coal mine and salt works, the boy found employment as a household servant in the affluent home of Gen. Lewis Ruffner, coming under the refining influence of the general's New England-born wife. However, Washington never lost the somewhat subservient attitude his position here demanded.

In 1871, Washington enrolled in Hampton Institute on the Virginia coast, a school for former slaves run by Gen. Samuel Armstrong, who had commanded African-American troops during the Civil War. It was from Armstrong that Washington

derived many of the educational ideas that he would later put into practice at Tuskegee.

Upon graduation from Hampton (with the trade of a brick-mason) in 1875, Washington returned home to West Virginia to teach school before entering Washington, D.C.'s Wayland Seminary in 1878, an experience that soon convinced him that a formal classical education was the last thing former slaves needed. Within a year, he was back at Hampton as an instructor, supervising first Native Americans, then the night school for black students.

In 1881, Armstrong recommended him as head of a newly-chartered Negro Normal School (for teachers) at Tuskegee in east central Alabama, a school whose founders included at least one prominent former slave-owner. Starting with next to nothing, Washington proved to be both an excellent administrator and fundraiser, in three decades building Tuskegee into an institution with a \$2,000,000 endowment, encompassing over 100 buildings on some 2000 acres, a place where nearly 200 teachers, all black, instructed more than 1500 students in nearly 40 different trades. Yet education at Tuskegee was not limited to vocational preparation for industrial trades and agriculture; there was also emphasis on character building and such basic things as hygiene and social refinement, areas that were often lacking among former slaves. (Washington, for example, was particularly impressed with the toothbrush as a civilizing influence.)

He also founded the National Negro Business League, was in great demand as a speaker, and received an honorary degree from Harvard in 1891. With the death of Frederick Douglass in February of 1895, the black community was deprived of the leader who had directed its course since Emancipation. Douglass would be a hard act to follow. Yet within months, Washington would deliver a speech at the Cotton States Exposition that would become known as the "Atlanta Compromise"

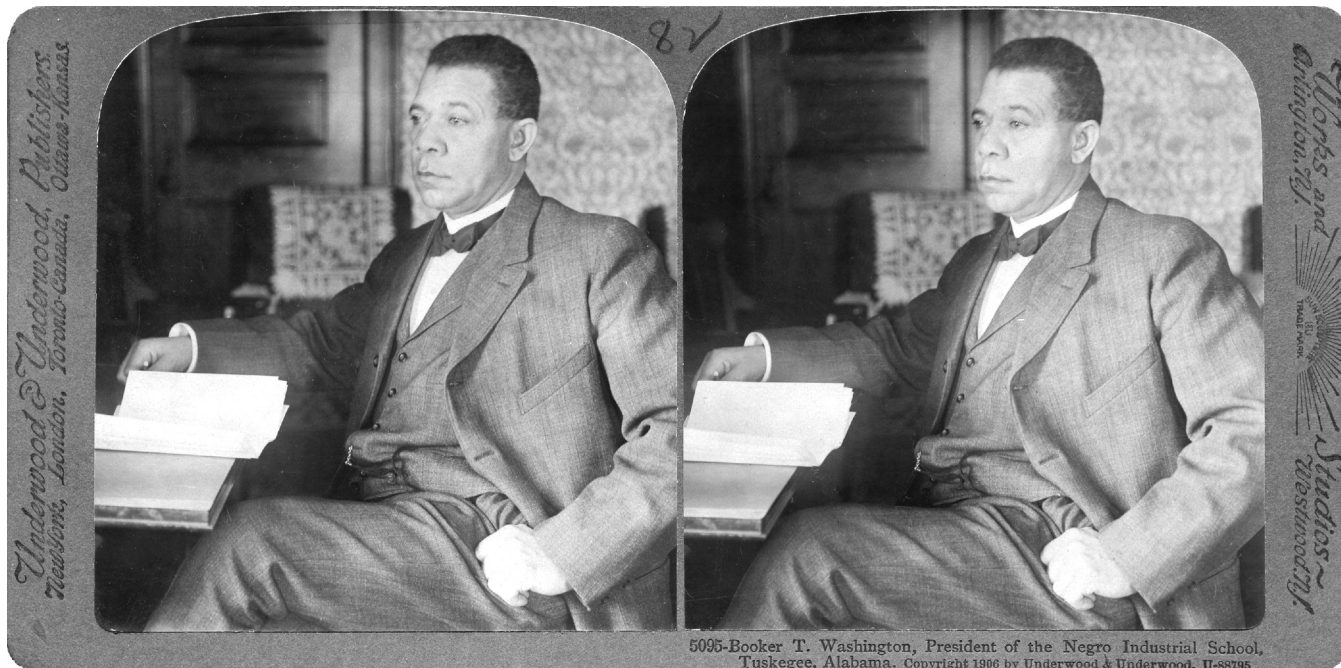
and would establish him as Douglass' clear, but very different, successor.

Whereas Douglass had been a staunch advocate of achieving black political and legal equality through legislative and judicial action, especially during Reconstruction, Washington operated at a time of rising racism, when Southern whites had regained political control of their states, and were firmly determined to keep blacks "in their place" as second-class citizens. Blacks were systematically deprived of voting rights, while segregation of the races was a fact of life, supported by the Supreme Court's "Plessy v. Ferguson" decision that established a "separate but equal" doctrine as the law of the land. In his emphasis on improving the economic conditions of black families by vocational training, Washington largely eschewed Douglass' more direct approach.

He was, for example, completely accepting of segregation, stating that "in all things that are purely social we can be as separate as the fingers, yet one as the hand in all things essential..." He also acquiesced in the denial of black voting rights, but hoped that the same "educational" requirements for the ballot would apply to whites as well. He did at least soundly condemn lynching, which was on the rise across the South.

Washington's non-confrontational, middle-of-the-road approach to race relations garnered considerable white support, even in the South. And his status as an exemplar of a "self-made man" impressed northern industrialists like Andrew Carnegie who believed in supporting philanthropic causes.

It may be too much to say that Washington was the white ideal of a black leader. But he certainly was a leader whose ideas white progressives could easily identify with. It was in this spirit that Washington was invited, in October of 1901, barely a month after the assassination of McKinley, to dinner at the White House by Theodore Roosevelt. Yet the event provoked such a



Underwood & Underwood No. 5095, 1906, "Booker T. Washington, President of the Negro Industrial School, Tuskegee, Alabama."

firestorm of violent protest throughout the South that, although Roosevelt continued to consult with Washington from time to time, the gesture wasn't repeated. Taft too would seek out Washington's advice occasionally, but when the Southern-born Wilson was elected in 1912, the black leader's access to the halls of power abruptly terminated. (He had in fact begun to lose credibility by his failure to dissuade T. R. from harshly disciplining black troops accused of riotous behavior in Brownsville, Texas, in 1906.)

By now too, the growing opposition to Washington's leadership and halfway measures had begun to crystallize, given voice by W. E. B. Du Bois and others in the Niagara Movement. While Washington's economic approach might be appropriate for the majority of blacks, Du Bois wanted to exploit the potential of the "Talented Tenth," those African-American

icans who had the wherewithal to lead a drive for political, legal, and social equality by publicly challenging discriminatory practices. The climax came with the formation of the NAACP in 1909, which also siphoned off much of Washington's white support. The movement for equality had begun to pass him by.

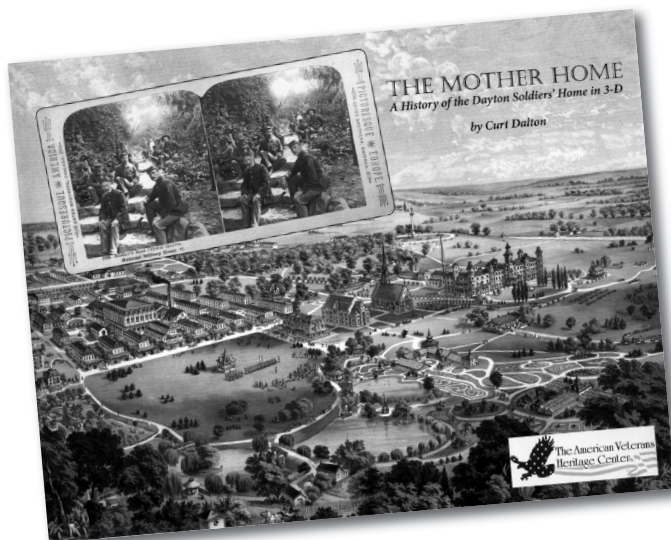
Washington had a full and active family life. He married three times, with his first wife, a fellow Hampton

(Continued on page 29)

Keystone No. V11960 (the "V" indicates the view is from an original Underwood negative), "Booker T. Washington and Distinguished Guests, Tuskegee Institute, Alabama." Andrew Carnegie, the wealthy steel-based philanthropist who supported black aspirations, is the diminutive figure standing on the first step just to the right of Washington.







# Rare Views Document Historic Soldiers' Home

review by John Waldsmith

We have seen numerous books about the Civil War and Reconstruction but until now, nothing of real substance about the National Asylum for Disabled Volunteer Soldiers. When the author Curt Dalton offered to write this book for the American Veterans Heritage Center in Dayton, Ohio, little did he know the extent of the visual history to be found in vintage stereographs. He had seen a few and figured maybe he could locate three or four dozen to help illustrate the history. Curt soon found the collections of Marck Carter, David Neuhardt, Harry Seifert and Dave Trombley. A couple of these collectors told him he needed to contact me. He had completed most of the text when he contacted me and discovered he now had hundreds of stereographs to choose from. He selected from our

collections those that best illustrated the story and with his interesting narrative, has presented to us an excellent book.

President Lincoln soon realized after he became President that there was a need to make sure that Union troops had the best care possible. In June of 1861 he signed a bill creating the United States Sanitary Commission. As the Civil War progressed, the situation for disabled veterans was bleak with many homeless, helpless, severely wounded and sick. It was estimated as the war drew to a close that over 250,000 disabled veterans were in need. Congress established the National Asylum for Dis-

abled Volunteer Soldiers and the bill was signed by President Lincoln on March 3, 1865.

A board of managers was established and three sites were selected: the Eastern Branch in Togus, Maine; the North Western Branch in Milwaukee, Wisconsin and the Central Branch near Columbus, Ohio. It was soon discovered the Columbus site, which was already a residence home for nearly two hundred disabled soldiers was in poor condition and did not meet the requirements. The Honorable Lewis B. Gunckel, Secretary of the Board of Managers, suggested his home town of Dayton as a more suitable location. On April 11,

Whiting View Company No. 668, "Entrance to the Grotto Springs, Soldiers' Home, Dayton, Ohio, U.S.A." The Grotto was a popular place for both visitors and veterans to sit and relax along a path leading to several natural springs. In the book's one unfortunate design decision, the views are printed next to the gutter, requiring pages to be pressed flat for distortion free viewing while the captions are on the flat, outer edges of the amply wide pages.



668—Entrance to the Grotto Springs, Soldiers' Home, Dayton, Ohio, U. S. A.





Gates No. 634, "Looking east from Bazaar. National Soldiers' Home, Dayton, O." Visitors walk a winding path past a fountain and the last of the floral mounds on their way to the middle lake. Like this example from page 104, views in the book are printed in color to reveal the careful hand tinting in so many, all at six inches wide.

1867, the Board voted to purchase several farms located three miles west of Dayton, Ohio. A nearby stone quarry, a mineral springs and a higher elevation made an ideal site.

Curt Dalton brings this story all together into an interesting narrative illustrated in full color and with nearly all the illustrations as stereographs in full 3-D. We see the quarry as the young veterans dig for stone for buildings and gravel for drive-ways. It becomes evident how young these men actually were as we see them in the late 1860s standing by the small lakes on the property.

With additional lumber (over three million feet) brought from Camp Chase in Columbus which had housed Confederate prisoners, the buildings soon were constructed and more veterans arrived. The Home Hospital was dedicated in May 1870. We see in the stereographs the exteriors plus the interiors of the wards and even the doctors and nurses posed before a huge U.S. flag

as they appear to be amputating a soldier's leg. The stereographs allow us to see the whole story of the home and veterans from the beginning up into the 1890s when they are old men with beards seated in the dining hall.

Whenever possible, Mr. Dalton gives credit to the various photogra-

phers who made this incredible visual record. In addition to the stereographs, other formats of photographs as well as drawings are used to enhance the story, plus we are treated to color photos of the souvenirs, booklets and pamphlets which were sold at the site.

I strongly urge the purchase of this book. It is my wish there were more like it for historians and collectors of visual history. 📖

## Booker T. Washington

(Continued from page 27)

graduate, dying after only two years of marriage in 1884, leaving him with an infant daughter, while his 2nd wife, a Tuskegee teacher whom he married the following year, succumbed in 1889, leaving him with two sons. Third wife Margaret Murray, who was in charge of female students at Tuskegee and whom he married in 1893, would survive him.

In October of 1915, during a speaking tour of northern cities, Washington collapsed and was hospitalized in New York City, returning home to Tuskegee where he died the following month, eulogized even by those like Du Bois who were most critical of his leadership. He had been a powerful but perhaps necessarily transitional figure in the black experience, a man whose modest (he would say practical) goals spanned

the decades between the illusory promise of Reconstruction and the more vocal demands of Du Bois and the NAACP in the early 20th Century, goals that would not themselves come to fruition until the 1960s.

Washington may in part have held his people back. Yet by espousing limited goals that white liberals could support, he won important allies. And it was the very opposition to his leadership that defined the goals of the black community and paved the way for the future. Ironically, his great rival, Du Bois, ended his days in bitter, self-imposed exile, dying in Africa in his mid-nineties, barely a day before Martin Luther King's apocalyptic speech on the steps of the Lincoln Memorial gave voice to the dreams of a new generation. 📖

### *The Mother Home; A History of the Dayton Soldiers' Home in 3-D*

by Curt Dalton, The American  
Veterans Heritage Center, 2012,  
135 pages, 163 stereographs,  
softbound, 11 x 8 1/4 inches. \$50.00  
with viewer from AVHC at  
[www.americanveteransheritage.org](http://www.americanveteransheritage.org).



# Waldo Canyon Fire Stereos for the Pikes Peak Library

by Dan Shelley

I could hardly believe what I was seeing as I stood looking west from a second floor conference room in my office on the afternoon of June 26th, 2012. Only four miles away, a lava-like wave of flames from the Waldo Canyon Fire was violently descending the front range of the Rocky Mountains in to my hometown, Colorado Springs, Colorado. Nearly 32,000 people had recently been ordered to evacuate the area, but I wondered if there had been enough time to get everyone out safely.

My house and family were not in the evacuation zone, but I decided to leave work immediately and wondered if I should evacuate my family as well. Within minutes, everything turned an eerie orange color as the entire area was blanketed in a thick smoke that literally turned the sun blood red. The temperature was in the high 90s and the 65 mile per hour or greater wind gusts from the west fed the fire. Before long it was hard to breathe. Pieces of burning ash were raining from the sky as far as 20 miles to the east. I had not felt this level of helplessness and fear

since 9/11, but it was good to get home and use scanner radio over the internet to listen to rescue workers as they fought to stop the fire's progress. I listened all night long and their heroic efforts encouraged me to stay home. They most certainly saved much of our city from the ravages of the fire storm.

Sadly, by the next morning two people had lost their lives. The Flying W Ranch and nearly 350 homes had been completely destroyed and many hundreds more had been damaged.

I struggled with how to respond to the most destructive fire in Colorado state history and was reminded of many stereoviews I had seen of the 1906 San Francisco earthquake and fire, and realized I could do the same thing. Since stereo photography is a passion of mine, I wrote to mayor Steve Bach's office and offered to help document everything for posterity. They kindly put me in touch with the Special Collections department of the Pikes Peak Library District, who in turn, arranged for Police permission to enter the burned areas which had been cor-

doned by the National Guard to prevent injury and looting. Once I had permission, my employer (VMware) allowed me to take a week of paid time off and document as much as I could before everything was cleaned up.

As I prepared for my first day in the burn area, I struggled with the fact that there is a very fine line between documenting and intruding. I believed in the value of creating the stereo photographs to be donated to the library, but wanted to be empathetic with the people who lost so much. So I created a few rules that I adhered to throughout this whole process:

- I will speak with every Police Officer I see to make sure they understand why I am there.
- I will speak to every resident I come in contact with to make sure I am not intruding in any way.
- I will not take pictures of a given home site if I am asked not to.
- I will not enter the foundation boundary of anyone's home.
- I will not touch anything in or around anyone's home.



Looking north at  
5467-69, Lions Gate  
Lane, Colorado Springs,  
CO July 30, 2012.

© Dan Shelley



.....  
*Burned out car at  
 2260 Courtney Drive,  
 Colorado Springs, CO  
 July 28, 2012.*

.....  
 © Dan Shelley  
 .....



.....  
*Looking west-northwest  
 at 5422 Majestic Drive,  
 Colorado Springs, CO  
 July 30, 2012.*

.....  
 © Dan Shelley  
 .....



My daughter, Kayleigh, went with me when I started taking my stereo photographs. She took notes about each location I was photographing and took some 2-D photos as well. She was an incredible help and those rules served us very well. Most of the people we met were very receptive to the project, but a few expressed concern as there had been instances of looting and “tourist” visitors sneaking into the affected areas. I was glad to have letters I could show them that explained our goals and the official permission we had to be there. We were able to visit all of the burned home sites within our first week working on the project because they were accessible via public streets.

Early in this documentation process, I was invited to come to a Mountain Shadows Community Association concert. It was held at Mountain Shadows Park, within a block of several areas severely affected by the fire. A variety of music groups and companies donated their time to help refresh and entertain local residents. During the concert, the mayor presented a check from Colorado Springs’ Japanese sister city Fujiyoshida to Colorado Springs. Together, a non-profit organization was created to oversee the rebuilding process. It was wonderful to see people back in the neighborhood, especially after having spent so much time there nearly alone in somber quiet.

A few weeks later, I was also able to get permission to tag along with a cleaning crew from the GE Johnson Construction Company as they cleaned out one of the burned homes. I was impressed with how quickly and efficiently they cleaned the property up. They used water from a fire hose to suppress dust, and a variety manual and mechanical equipment to safely remove a car, steel girders, appliances, and a large amount of ash in just a few hours. All but three home sites have been cleared out as of December 2012. One family has already moved back in to their re-built home and about 30 more are in various stages of completion. Recovery is well under way.





.....  
*Burned tree near 5655  
 Majestic Drive, Colorado  
 Springs, CO July 29,  
 2012. © Dan Shelley*  
 .....



.....  
*Tricycle and sifted  
 remains the owners  
 placed along a founda-  
 tion on Majestic Drive,  
 Colorado Springs, CO  
 July 30, 2012.  
 © Dan Shelley*  
 .....

The most difficult property to photograph was the Flying W Ranch as it was fenced off private property. Although I had permission to document the fire in general, I did not want to trespass. It took a few months of communication attempts, but I finally managed to schedule some time for a tour with one of the few remaining employees, Aaron Winter. Thankfully, due to insurance issues, not much had been cleaned since the fire so I was able to capture the results there as well. The Flying W Ranch was a much loved tourist attraction in Colorado Springs that fed and entertained up to 1,400 people per day. Here is a bit of history about it from their web-site: [www.flyingw.com](http://www.flyingw.com).

It all started in 1947 when Don Wilson, Marian Wolfe's father, purchased the Douglass Homestead, northwest of Colorado Springs. Robert Douglass founded the homestead on the ranch that is presently the Flying W Ranch in 1867. The Land was originally owned by William Palmer, the founder of Colorado Springs, and is adjacent to Palmer's Glen Eyrie.

Don Wilson decided that his three ranching operations in El Dorado, Kansas had reached a peak and he wanted to settle down on one ranch. He wanted to try ranching in Colorado. He also wanted his wife and daughters, Marian and Marietta, as well as his son-in-law Russ Wolfe to make the move with him. At age 55 he left his other relatives and the land he had worked for many years to move to Colorado. Russ and Marian lived on the Douglass Ranch and helped with the ranching operation.

During the summer Russ rented horses. People would come out from town to ride over the beautiful ranch lands. The ride on the trail with Russ as the guide was a popular way to spend an afternoon. Some evenings, the group would be small enough for Marian to invite the riders to share a "potluck".

Russ and Marian decided to make the affair a regular event with a scenic horse-back ride followed by a home-cooked meal under the stars around an open camp fire. In 1953, with 11 paying guests at \$3.00 each, the dream began. Russ brought water to the ranch in a 1937 Dodge truck with a tank on the back. Marian found the largest pots and pans around and cooked for the riders while Russ spun yarns and tales on the trail. The second night, Russ and Marian served 7 people. There was one picnic table under a lean-to in the event of rain. Russ and Marian did a lot of the cooking in their



home, and washed the pots and pans at the hydrant in their backyard. They fed 1650 people that summer and were opened two nights a week. By the next summer they had added another night. By the end of 1963, 10 years later, they were open 7 nights a week and had served a total of 125,000 folks. In the beginning days, Russ and Marian had their share of raccoons in the kitchen, rattlesnakes on the trails, run-away buses, locked keys in cars, bears in trash cans, cows in tepees, torrential rains, washed out roads and ...

As more people heard of the Flying W Chuckwagon they came out early to find the area or make sure they had a reservation. Since there was nothing for them to do until the dinner bell rang, Russ and Marian decided to build a western town so that they would have some amusement while waiting. Russ's first building was, of course, the Trading Post. The logs used to build the

Trading Post were from the flag poles from the National Girl Scout Jamboree that was held in Colorado Springs that year. There were several flag poles scattered through the Jamboree site. Russ, never lets anything go to waste, sees a use for everything and thus bought the flag poles from the girl scouts and put them to good use in the construction of The Trading Post.

Russ obtained his Class A Contractors license so he could continue to build the western town. He gathered old siding, windows, show cases and a host of items from various places knowing in time they would become part of a building that would tell a story of the old west in design and style. Each and every building at the Flying W Ranch represents western history at its best. One of the more recent buildings, the Village Assembly Hall sports some of the most spectacular Southwest /Native American architecture in the state of Colorado.

When the historic Ute Theatre was torn down in Colorado Springs in the 1960s, Russ was there. He preserved as much as that cherished Colorado Springs landmark that he could. The ticket booth, lobby, and stage from the old movie house along with curtains and light fixtures are now found in the Winter Steak House. Paintings, mirrors and doors from the Ute enhance the wonderful western ambience of that treasured building. The Winter Steakhouse seats 200 people and has become one of the most sought after restaurants for individuals as well as groups and meeting planners in Colorado Springs.

Over time, brick by brick, Russ and Marian added many more attractions, amusements, activities, stores and the like to make the Flying W Ranch one of the most unique and beautiful restaurant/picnic facilities/meeting and reunion sites in the country. The most recent addition is the Rodeo

Melted metal at 2215  
Courtney Drive,  
Colorado Springs, CO  
July 28, 2012.  
© Dan Shelley



Motorcycle at 2530  
Tallson Court, Colorado  
Springs, CO August 4,  
2012. © Dan Shelley





Arena. The rodeos hosted are of the highest caliber and are set amongst the most awe-inspiring mountain scenery in the country.

The highlight of Russ and Marian's achievements at the Ranch are the Flying W Wranglers. Their initial vision of a ride through the ranch followed by a meal under the stars, was completed by the offering of a western stage show. In the beginning the performers ranged from college students and folk singers to the Sons of the Pioneers. The Flying W Wranglers were officially unveiled in 1957. Russ and Marian have been intimately involved with the Wranglers since their inception. There have been over 39 individuals that have been a part of the Flying W Wranglers with several of them performing for the ranch for over 20 years. Currently the wranglers perform nightly during the summer and at the Winter Steakhouse in the Fall and Winter.

The Wranglers specialize in beautiful 3 and 4 part harmony and play a variety of instruments. They have toured all over the world from the front lines in the Vietnam War, to London England, to the Kennedy Center in Washington, D.C., and to Carnegie Hall in New York City. They have performed with symphonies and in a wide variety of sporting events and the like.

Unfortunately, only two buildings on the ranch remain after the fire: a teepee and Marian's Cooking Library. Amazingly, none of the founder's wife's 2,000 plus cookbooks was damaged. It is unclear if the ranch will ever be able to reopen due to erosion and insurance concerns. There has been some discussion about turning the property into a museum honoring the Colorado

Springs landmark. I hope they figure out a way to rebuild the whole thing.

I have spent hundreds of hours over the past few months returning to the burn area periodically taking stereo photographs, communicating with people in the community, and processing the results. My goal has been to help preserve part of the story of what happened by allowing any interested party a chance to visit those sites virtually. I have already donated some stereo views and anaglyph images to the Pikes Peak Library that, along with photographs by other local photographers Eric Wulfsberg, Tracey Goodale, and Warren and Linda Pearce (who lost their home), are on display as part of an



.....  
Car removal at 5617  
Majestic Drive, Colorado  
Springs, CO August 16,  
2012. © Dan Shelley  
.....



.....  
Remains of the ticket  
booth of the historic Ute  
Theater, Flying W Ranch,  
Colorado Springs, CO  
September 10, 2012.  
© Dan Shelley  
.....



Looking SE at the  
Village Assembly Hall,  
Flying W Ranch,  
Colorado Springs, CO  
September 10, 2012.

© Dan Shelley



exhibit called *"In Our Own Backyard: Remembering Historic Fires of the Pikes Peak Region."*

I will continue to take more stereo photographs of the ongoing recovery and rebuilding efforts throughout the next year, and will donate more stereo views of that effort. I am also very pleased to be partnering with

Rich Dubnow, president of Image3D, to create a special six reels and View-Master viewer boxed set of views for the Pikes Peak Library. Those should be ready to deliver sometime in early 2013.

If you want to see more photographs of the Waldo Canyon Fire to help you get a full picture of what

happened, I highly recommend this collection from the Denver Post:

<http://blogs.denverpost.com/captured/2012/06/27/colorado-wildfires-waldo-canyon-fire-colorado-springs/5732/>.

If you would like to see more of my stereo photographs of the results and clean-up, you can see a larger set at [www.ddesign.com/temp/wcf3d/](http://www.ddesign.com/temp/wcf3d/). 

## Start making plans for 3D-Con 2013

Registration is now open for the 39<sup>th</sup> NSA Convention to be held in beautiful Traverse City, Michigan. Several of the forms have been included with this issue of Stereo World. All the forms can be found on-line at: [StereoWorld.org/2013](http://StereoWorld.org/2013).

Remember, deadlines are earlier than last year, so don't delay.



## June 4 - 10, 2013

(The Cherry Pie is going quick! Check the next issue of Stereo World for the third ad in this series.)



## The 3-D Zone

The loss of Ray Zone will be felt particularly in the SSA, since Ray had been the organization's General Secretary for the last 12 years, and was currently serving as our Corresponding Secretary (whose responsibilities included authoring this column). Ray was also an active participant in six of the 13 existing SSA folios. I think it's fair to say that Ray Zone was the heart and soul of the SSA.

Ray asked me to become SSA General Secretary for two main reasons.

First, at the age of 65, when most people are slowing down and thinking of retiring, Ray Zone was speeding up.

He had more projects in development than ever before, and needed to delegate responsibilities wherever possible in order to keep up with it all. Second, Ray wanted to see the SSA's web presence developed, and was also interested in exploring methods for online 3-D photo sharing. He felt it was necessary to bring in someone who was more familiar with computer technology than himself to spearhead that effort. I'm honored that he chose me, and I'll try to live up to the high standards that he set.

Ray loved stereoviews (and pretty much every other 3-D format!) and wanted to encourage people to keep making and sharing them. The whole idea of using 21st century imaging and computer technology to produce photos in this antique format pleased him greatly. While he lamented the dwindling availability of film, processing and other traditional methods, he also saw that digital technology was making 3-D and stereoviews, in particular, more accessible to a wider audience than ever before. He viewed the SSA as

keepers of arcane knowledge," as he called it, namely, the process for making stereoviews, anaglyphs and

other 3-D formats. His goal was to utilize the internet to disseminate that knowledge and thereby enable an entirely new generation of 3D artists.

Ray Zone was always looking forward, and was highly optimistic about the future of 3-D. He felt there was still room for all 3-D formats, from stereoviews to transparencies, anaglyphs, holograms and digital 3-D video in the coming years. My

goal as SSA General Secretary is to continue that inclusive vision, and to make our group a nurturing home for all.

## The Future of Print Pairs

Letterbox and Feline print folio Secretary Craig Daniels added his thoughts:

Recently, the two circuits I operate as secretary have each been impacted by the loss of a dear member: Ray Zone of Letterbox and Evan Wallace of Feline.

Death doesn't "compute" for me. It can't be made "right" that Ray's opinions about such as the feud between Sirs Brewster and Wheatstone, or Evan's opinions about the appropriateness of newer technologies—have ended. Fortunately (in my opinion), they haven't. To the extent that we engage others in our personal circles, we leave many partial "copies" of ourselves—which our survivors host, nurture, and even put to work in their own lives: an Earthly, retail form of "salvation", if you will. My facsimiles of Ray and Evan are certainly a welcome addition.

In his last email to me, Ray expressed his concern that our SSA circuits are shrinking. His prescription was that we should consider resorting to web/Internet based methods of showing and sharing,

# The Society

News from the  
Stereoscopic Society of America

by David Kuntz

"Good Luck" by Ray Zone was entered in the Avian Red folio in June of 2012. The Fuji W3 stereo is a Photoshop composite of two separate shots, showing both sides of the same sign aligned to look like two signs on the corner of a building. It was printed on photo gloss paper using an HP 600 printer.







"Angel's Flight" by Ray Zone. This October, 2001 view shows both the lower and upper stations of the famous Los Angeles funicular railway with its unique tracks minus the two cars, then in storage following an accident in February of that year. It was eventually reopened in 2010, in good time for lavish stereoscopic coverage during the 2012 NSA 3-DCon in nearby Costa Mesa. (See SW Vol. 38 No. 2, page 21.)

which Letterbox Circuit will be discussing. (Feline has a long standing commitment to provide a place for low/old tech members like Evan, who chose to get off the Internet.) I anticipate, however, that Letterbox will defer to the SSA-Online group for the pursuit of such options.

Today's print pair makers have many blessings to count. Thanks ever-so-much to Fuji's W1 and W3, we once again have excellent, modern, stereo cameras. Thanks to Masu-

ji Suto San, David Sykes, David Starkman and others, we have an excellent program in "Stereo Photo Maker" with which to prepare Fuji MPO format pairs for printing—either with today's marvelous desktop printers or via a multitude of affordable, quality, over-the-counter and kiosk type laser color printing stations. These resources enable SSA print circuiteers to routinely circulate high quality viewcards, with considerably less effort and expense than at any time in the past. This assumes, of course, initial investments of time and money to bolt down a computer setup, master the SPM program and a digital stereo camera.

The heaviest blow against the popularity of print pair stereography is that Fuji neglected to retrofit their own Fuji Frontier OTC/kiosk printing stations for printing MPO format pairs. Nor am I aware of any photo finishing service which will affordably turn our camera pairs into print pairs for us—and then there's that general trend away from printed-out anything: photos, books, newspapers, etc. We're even bucking the tide with our desktop computers and printers, since not only younger generations, but the populous in general is being won over by small, hand-held digital devices which do not

lend themselves to such creative efforts as making stereographs.

That all being conceded, I'm not overly concerned. Stereographs, in their original print pair formats, are such naturals that they'll always be returning to the public's attention—until they eventually become a permanent part of our shared culture. During the lean years, small core groups will continue to make and sometimes publish print pair stereographs until they're once again "an idea whose time has come". 📷

*The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to meet the needs in each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and has been examined and commented upon by the other members, is removed and replaced with a new entry. The folio then continues its endless travels around the circuit. Many long distance friendships have formed among the participants in this manner over the years.*

*Stereo photographers who may be interested in Society membership should contact the Membership Secretary, Dan Shelley, 4366 Morning Glory Rd., Colorado Springs, CO 80920, (719) 209-2799, dshelley@dddsgn.com*

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BACK ISSUES, *Stereo World* Volumes 10 - 36, nearly complete. \$325.00 plus postage. Will consider selling rare color issues separately. Wendy Smith [wendywally@msn.com](mailto:wendywally@msn.com) 612-770-0859.

CAN 3-D SAVE THE WORLD? Read *Goblinhood, 2012* (and *Chimstorm*) at [freepress.org](http://freepress.org), and see Jim Beoddy's 3-D art at [fredscruton.com](http://fredscruton.com)!

CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: <http://CPRR.org>

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JOIN THE INTERNET'S fastest growing, most active and progressive 3D forum, at [www.3dphoto.net/forum](http://www.3dphoto.net/forum). Learn, share and expand your 3D knowledge, keep abreast of new developments and join talented enthusiasts from around the world.

STEREO VIEWS FOR SALE on our website at: [www.daves-stereos.com](http://www.daves-stereos.com) email: [cdwood@ptd.net](mailto:cdwood@ptd.net) or contact us by writing to Dave or Cyndi Wood, PO Box 838, Milford, PA 18337, Phone: (570) 296-6176. Also wanted: views by L. Hensel of NY and PA.

STEREO WORLD magazines 1975 to 1990 96 issues \$100 Also individual issues 1975 to 1993 \$1.50 each. Full plate glass stereo negatives possibly Weller or Soule. Cabinet glass & tissue cards [3500] [bshaw519@bell.net](mailto:bshaw519@bell.net).

STEREOVIEW AUCTION PRICES. Only \$10.00 in CD format!! Great for people buying from auctions and for collectors who want to know the latest realized auction values. Only numbered views over \$50 are listed. Doc Boehme, PO Box 326, Osakis, MN 56360.

As one of the benefits of membership, ANSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

Send all ads, with payment, to: STEREO WORLD Classifieds, 5610 SE 71st, Portland, OR 97206. (A rate sheet for display ads is available from the same address. Please send SASE.)

## For Sale

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website [www.Detroit3D.org](http://www.Detroit3D.org) or call Dennis Green at (248) 398-3591.

## Wanted

ALABAMA STEREOVIEWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. [cave3D@msn.com](mailto:cave3D@msn.com).

ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, [dick@AlaskaWanted.com](mailto:dick@AlaskaWanted.com).

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, [cmautz@nccn.net](mailto:cmautz@nccn.net).

BLUE RIDGE TUNNEL/CROZET TUNNEL. Blue Ridge Railroad, completed 1858, later Virginia Central, Covington & Ohio, and C&O railroads. Other 19th Century Virginia railroad scenes any type wanted. (703) 273-4513, [oldphotos@timkilby.com](mailto:oldphotos@timkilby.com).

## Wanted

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094. [billlee@juno.com](mailto:billlee@juno.com) Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational

CORTE-SCOPE VIEWS or sets, any subject or condition. No viewers unless with views. John Waldsmith, 302 Granger Rd., Medina, OH 44256.

HECKLE & JECKLE 3-D comics, Foreign language 3-D comics, rare 3-D comics and original 3-D comic artwork. Email Lawrence Kaufman - [kaufman3d@earthlink.net](mailto:kaufman3d@earthlink.net) or call 951-642-0691.

I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay

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## Wanted

O.S. LEELAND. Writer seeks images and information on South Dakota photographer O.S. Leeland. He produced stereos mainly in 1904. The mounts read "Leeland Art & Mfg. Co, Publishers, Mitchell, South Dakota." Cynthia Elyce Rubin, 8507 Giovana Court, Orlando, FL 32836, [cynthiaelyce@earthlink.net](mailto:cynthiaelyce@earthlink.net).

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

STEREOVIEWS OF THE DANISH West Indies (DWI) of Virgin Islands (St. Thomas, St. Croix or St. John/JAN). Also views by "Holt & Gray." Contact: Michael Sheen, 6249 Frydenaoj - 49, St Thomas, U.S.V.I. 00802-1403, (340) 714-1884 or [mosheen@islands.vi](mailto:mosheen@islands.vi).

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website [www.Detroit3D.org](http://www.Detroit3D.org) or call Dennis Green at (248) 398-3591.

WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to [dsundman@LittletonCoin.com](mailto:dsundman@LittletonCoin.com), or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

WHITE-ON-BLACK lithographic paper views of geometric shapes, objects, sculpture, etc., especially those with blue backs #1-20 for purchase or publication. Email jpegs to Jan Schimmelman, [schimmel@oakland.edu](mailto:schimmel@oakland.edu).

WILL PAY FOR LENTICULARS of any type. If you have 3D pictures of any type I will pay cash for them. William Boldyreff, 6677 E Bogardus St, Pellston, MI 49769, (231) 539-3038, email [wmbold@yahoo.com](mailto:wmbold@yahoo.com).

YOU COULD HAVE told the world of your stereo needs in this ad space! Your membership entitles you to 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words and additional ads may be inserted at the rate of 20¢ per word. Send ads to the National Stereoscopic Association, P.O. Box 14801, Columbus, OH 43214. A rate sheet for display ads is available upon request. (Please send SASE for rate sheet.)

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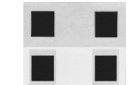


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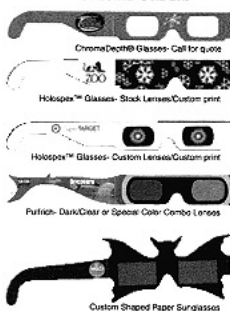
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